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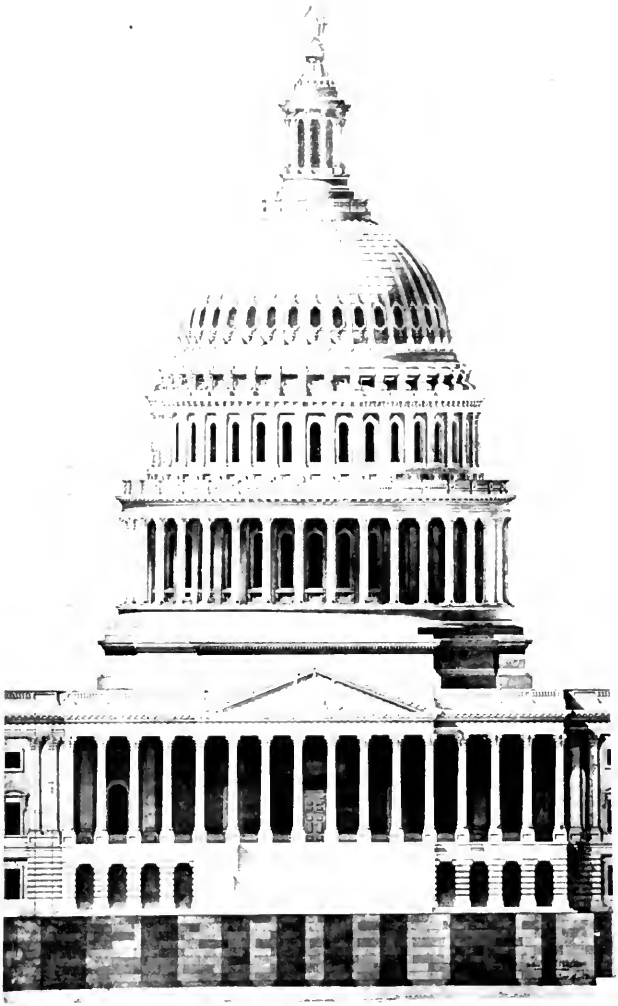
THE LIBRARY OF CONGRESS
1800

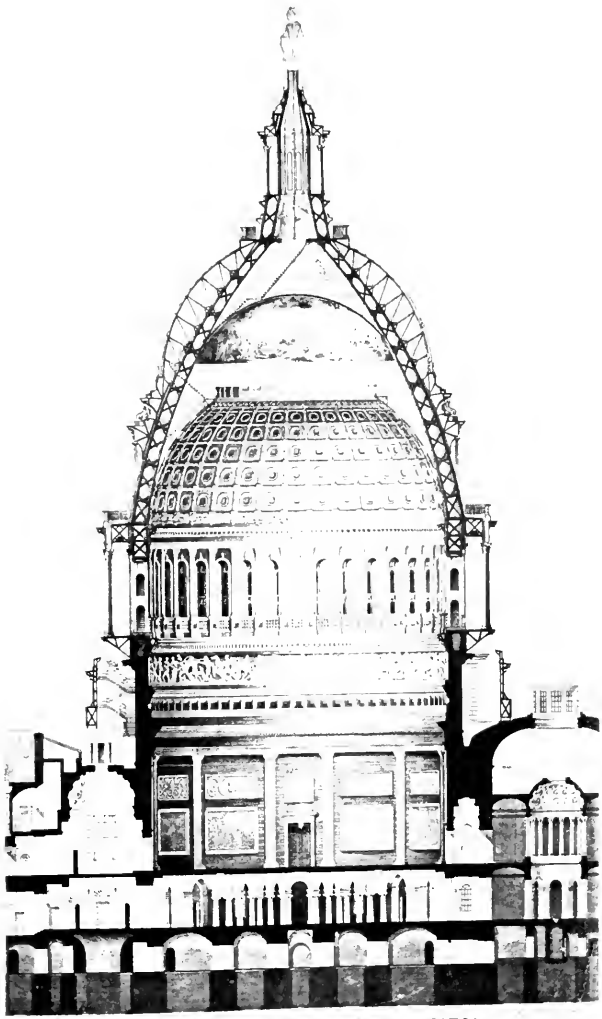
EAST CENTRAL PORTICO AND DOME.



The height of Dome, from base line to the top of the Statue of Freedom, is 287 ft. 5½ in. Capitol Hill rises 90 ft. above tide water.

The greatest exterior diameter of the Dome above the Portico, is 135 ft. 5 in.

INTERIOR OF DOME, SHOWING ITS CONSTRUCTION.



Distance from floor of Rotunda to top of balustrade beneath the painting, 152 ft. 3 in.
Distance from floor to centre of painting, 180 ft. 3 in.
Number of steps from the Crypt to interior of Tholus, 364.

THE

ROTUNDA AND DOME

OF THE

U. S. CAPITOL.

BY S. [illegible] WYETH,

AUTHOR OF "HISTORY OF THE LIBRARY OF CONGRESS," "THE FEDERAL CITY," ETC., ETC.

18

FOR SALE IN THE CAPITOL.

WASHINGTON, D. C.

GIBSON BROTHERS, PRINTERS.

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INTRODUCTORY NOTE.

To give accurate information relative to the building of the Rotunda and Dome of the United States Capitol, and of the history illustrated by the works of art with which they are adorned, is the object of the following pages.

Very little of what might be termed "art criticism" has been attempted. A man of ordinary observation deems himself capable of forming an opinion with regard to the excellency or demerit of a work of art presented to his view, and he is certainly better satisfied with his own judgment than with the opinion of even an acknowledged connoisseur.

It is hoped the information presented in the text will aid in forming an intelligent appreciation of what has been essayed by the various artists whom the nation has seen proper to employ in embellishing this portion of our great national edifice.

S. D. W.

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OUTLINE KEY TO

VANDERLYN'S PAINTING OF THE LANDING OF COLUMBUS,

12TH OCTOBER, 1492.

1. Columbus.
2. Martin Alonzo Pinzon,
3. Vincent Yanez Pinzon,
4. Rodrigo de Escobedo, notary of the armament,

} Bearing Standards.

5. Rodrigo Sanchez, inspector.
6. Mutineer, in a suppliant attitude.
7. Diego de Arana, chief alguazil.
8. Cabin Boy, kneeling.
9. Soldier, whose attention is diverted by the appearance of the natives.
10. Sailor, in attitude of veneration for Columbus.
11. Friar, bearing a crucifix.

THE

ROTUNDA AND DOME.

PAINTINGS IN THE ROTUNDA.

GENERAL APPEARANCE OF THE ROTUNDA — VANDERLYN'S PAINTING OF THE LANDING OF COLUMBUS — POWELL'S DISCOVERY OF THE MISSISSIPPI BY DE SOTO — THE BAPTISM OF POCAHONTAS BY CHAPMAN — THE EMBARCATION OF THE PILGRIMS AT DELFT HAVEN BY WEIR.

THE Rotunda was the latest built portion of the original Capitol. When the British captured the city of Washington, Aug. 24, 1814, and set fire to the public buildings, the North and South wings were all of the Capitol that had then been erected. A wooden scaffolding connected the two "wings," and made each easy of access from the other.

Hallet, the architect first employed to superintend the erection of the Capitol, was not in favor of the building of the Rotunda. He had, himself, presented to the Commissioners, a "Plan for the Capitol," a distinctive feature of which was, to leave out the grand central Portico of "Doctor Thornton's Plan" (the one which had been mainly adopted), and have instead "a recess, or court, built upon three sides." Hallet was succeeded by Mr. G. Hadfield and Mr. James Hoban, who finished the North wing. The charge of the work was then given to Mr. Henry B. Latrobe, who directed the building of the South wing, and finally prepared the Halls for the use of Congress.

Mr. Latrobe also was the architect under whom the Capitol, phenix-like, began to rise again in prouder beauty than before from the ashes of its conflagration. He, however, resigned his situation in Dec., 1817. Mr. Charles Bulfinch, appointed by President Monroe, was his successor. Mr. Bulfinch, to a certain extent, carried out the plans of Mr. Latrobe, and it was, under

his superintendency, the Rotunda, with its first low Dome, was erected.

The foundation of the Rotunda, or main central building of the Capitol, was laid March 2, 1818. The original walls of the North and South wings had been permitted to remain, and are still standing — being of freestone the fire did not materially injure them. The Capitol, including the Rotunda, was regarded as completed in 1827.

The fire of Dec. 24, 1851, which destroyed the Hall of the Library of Congress, induced in its repair changes — the new Extensions of the Capitol having also been previously determined upon — which finally resulted in the removal of the low Dome and substituting in its stead the magnificent structure which now surmounts the Capitol. The present Dome was designed and erected by Thomas U. Walter, Esq. It is of iron, and consequently fire-proof. The aggregate weight of iron used from the beginning to its completion is 8,909,200 pounds. Janes, Beebe, & Co., of New York City, furnished the castings of this wonderful specimen of architectural iron work. Its apex was crowned by the Statue of Freedom in Dec., 1863.

The outer colonnade of the Dome rests upon 72 iron brackets let into brick foundations. The greatest exterior diameter of Dome is 135 feet 5 inches. Its height above base line on east front to the top of the Statue of Freedom is 287 feet 5½ inches, and above tide water 377 feet 3¾ inches. The height of base line on Capitol Hill is within a fraction of 90 feet above tide water.

The cost of the centre building of the original Capitol, from its foundation to 1827, was $957,647 35. The cost of the new Dome to the present date, 1869, has been about $1,000,000.

The Rotunda is 97 feet in diameter, 300 feet in circumference, and its height, from the floor to where the Dome closes in at the base of the lantern, is 180 feet, 3 inches.

Nearly every square foot within range of ordinary vision of this splendid apartment is filled with specimens of art — the work of pencil and chisel — that illustrate incidents of our national life.

The chamber, in its circuit, is divided into panels by 12 fluted stone pilasters, [flat columns in the wall], 30 feet high, supporting an entablature and cornice ornamented with wreaths of olive. In the larger of these panels, between the pilasters, at a small elevation from the floor, are the eight grand national pictures ordered at various times by Congress, and costing from $8,000 to $15,000 each.

There are, also, in the larger panels above the pictures, carved flowers and leaves in festoons and wreaths, within four of which are sculptured medallion portraits of Columbus, Cabot, Sir Walter Raleigh, and La Salle.

Over the four doors of the Rotunda are *alto relievos* in stone illustrative of interesting events in American history.

The floor of the chamber is paved with Seneca stone, and is firmly supported from beneath by 40 stone columns.

THE LANDING OF COLUMBUS PAINTED BY JOHN VANDERLYN.

This picture occupies the first panel north of the east door of the Rotunda. It is 18 feet by 12 — the uniform size of the series. The coloring is brilliant, and the life-size figures look as if they were breathing men, with motion only suspended, and they the actors in a *tableau vivant*.

As the starting point of American History it is the earliest scene in point of time of them all. The whole country is familiar with the grouping of this picture, as it is the one which is engraved and printed on the back of the five dollar note of our National Bank Currency.

Irving, in his "Voyages of Columbus," thus narrates the event, with its surroundings, that the genius of Vanderlyn has made to glow and live again, on canvas.

"The morning dawned that was to give Columbus the first view of the New World. As objects gradually became visible he beheld before him a new and beautiful island several leagues in extent, of great freshness and verdure, and covered with

trees like a continual orchard. Though every thing appeared in the wild luxuriance of untamed nature, yet the island was evidently populous, for the inhabitants were seen issuing from the woods, and running from all parts to the shore, where they stood gazing at the ships. They were all perfectly naked, and from their attitudes and gestures appeared to be lost in astonishment. Columbus made signal for the ships to cast anchor, and for the boats to be manned and armed. He entered his own boat richly attired in scarlet, and bearing the royal standard; whilst Martin Alonzo Pinzon, and Vincent Yanez his brother, put off in company in their boats, each bearing the banner of the enterprise emblazoned with a green cross, having on each side the letters F and Y. surmounted by crowns, the initials of the Castilian monarchs Fernando and Ysabel.

"As they approached the shores, they were refreshed by the sight of the ample forests, which in those climates have extraordinary beauty of vegetation. They beheld fruits of tempting hue, but unknown kind, growing among the trees which overhung the shores. The purity and suavity of the atmosphere, the chrystal transparency of the seas which bathe these islands, give them a wonderful beauty, and must have had their effect upon the susceptible feelings of Columbus. No sooner did he land, than he threw himself upon his knees, kissed the earth, and returned thanks to God with tears of joy. His example was followed by the rest, whose hearts indeed overflowed with the same feelings of gratitude.

"Columbus then rising drew his sword, displayed the royal standard, and assembling round him the two captains, with Rodrigo de Escobeda, notary of the armament, Rodrigo Sanchez, [the royal inspector,] and the rest who had landed he took solemn possession in the name of the Castilian sovereigns, giving the island the name of San Salvador. It was on the morning of Friday 12th of October, 1492, that this memorable event took place."

This last paragraph comprises the action of the picture.

Columbus stands prominently forward, a sword in his

right hand, its top forming a cross; his left supports the royal standard, that floats in heavy folds above him. Next him, on his right, stands Escobedo, and near him with hat and plume, Rodrigo Sanchez, Inspector of the Armament, but between the two appears the face of a friar who carries a crucifix. Beyond, in a suppliant attitude, is one of the crew who had been a mutineer.

Two of the Pinzons, each with a banner, the elder standing nearer to Columbus, are marked figures of the picture. A cabin boy is kneeling, in an act of devotion, near them. At the extreme right of the group is a Spaniard handsomely dressed, with an old fashioned arquebuse slung over his shoulder. This is probably Diego de Arana, chief alguazil of the expedition. [A card professing to be a key to the picture, once hanging underneath it, stated that this figure is Alonza de Ojeda; but, as he sailed for the first time with Columbus on his second voyage, of course it is a mistake.]

On the left of Columbus is a soldier whose attention is drawn from the scene by the appearance of the natives half hid in the forest; and a sailor is kneeling, in an attitude of veneration of the Admiral.

In the distance are seen the three vessels, the Santa Maria, the Pinta, and the Nina; and, nearer, the landing of the hilarious and joyful crew. Two of the men are contending for glittering particles in the sand.

The picture was painted in 1846, and cost $12,000.

JOHN VANDERLYN, the artist, was born in Kingston, Ulster County, New York, in 1776; and died there, Sept. 23, 1852.

At the age of sixteen he removed to New York City, and received lessons in painting from Gilbert Stuart. The celebrated Aaron Burr was a valuable and early friend of the young artist, and through his kind help he was enabled to visit Paris, in 1796, for the purpose of instruction. He returned to his native land in 1801, but in 1803 revisited Europe, where he remained until 1815.

When Burr was a wandering fugitive, and in Paris at times

so poor, he had not money to buy a bundle of fagots to keep himself warm, Vanderlyn, still struggling hard in his profession, enjoying far more reputation than money, shared with him his slender purse, and helped him all he could.

One of Vanderlyn's famous pictures is the "Murder of Jane McCrea by the Indians;" he also painted "Marius sitting among the ruins of Carthage." This latter picture received the gold medal at the Paris Exhibition of 1808, and was favorably noticed by the Emperor Napoleon. This success placed him in the foremost rank of his profession.

He painted portraits of Madison, Monroe, Clinton, and other distinguished Americans. I have before stated that the full length portrait of Washington, in the Hall of the House of Representatives, was painted by him.

The engraved portraits of Aaron Burr and his daughter, in "Parton's Life," and that appear also in Davis's Memoir, of him, are copied from original pictures by Vanderlyn. It seems a strange recompensing of events that one of the kind-hearted acts in the life of this misguided man — the taking by the hand a friendless boy of genius and helping him up the steep ascents of eminence — should have resulted in giving to after generations, as familiar household pictures, likenesses of himself and his adored daughter Theodosia.

POWELL'S PAINTING OF THE DISCOVERY OF THE MISSISSIPPI.

This painting is the second in succession of event and occupies the first panel south of the east door of the Rotunda.

The scene is a view of the Mississippi river stretching as far as the eye can reach, with islands in sight, and dotted with canoes that are filled with Indians.

De Soto, on horseback, attended by a train of followers — cavaliers, banner-bearers, soldiers, a confessor, and a swarthy Moorish servant — is approaching the river. On the bank, a company of stalwart soldiers are planting a Cross, while a priest, with open Book, is reading prayers, as the wood is about to be

OUTLINE KEY TO

POWELL'S PAINTING OF THE DISCOVERY OF THE MISSISSIPPI BY DE SOTO,

A. D. 1541.

1. De Soto.
2. Moorish servant.
3. Confessor.
4. Spanish cavalier
5. Cannon dragged by men.
6, 7, 8. Company planting Cross.
9 Wounded soldier
10. Camp chest, etc.
11. Standard-bearers.
12 Two Indian maidens.
13 Indian chiefs bearing offerings and pipe of peace.

inserted into the hole prepared for it. Another ecclesiastic is waving a censer.

A little to the left are wigwams, and a group of Indians, male and female, some of whom appear to regard the Spaniards as supernatural beings, and are offering to De Soto propitiatory gifts.

In front of the middle of the picture is a camp chest, with arms, helmets, breast-plates, and other implements of war, thrown together. From these, stretches another long group of strong travel worn men. A cannon is being dragged up, and near it a veteran campaigner is seen dressing his wounded leg.

The fine engraving on the back of the ten dollar notes of the national currency is an admirable copy of Powell's painting of the Discovery of the Mississippi.

The details of the picture have been made the subject of careful study by the artist. The cannon was copied from one of the same model used by Cortez, one of which is in the collection at the Washington Navy Yard, having been brought by General Scott from Mexico, obtained during his campaign in that country. The various armor and dresses are also copied from historical specimens and drawings. The horse upon which De Soto sits is a portrait of Abdel-Kader's battle horse, a full blooded Arabian, as was the one which bore De Soto during his perilous journey. The battle steed of Abdel-Kader was for a long time kept in the Imperial stables at St. Cloud, where Mr. Powell had frequent opportunities to see and sketch it, as his picture was painted in Paris.

The story of De Soto is one of the most romantic of the many romances of history. He was the companion of Pizarro in his Peruvian campaign, and probably the moving spirit that conducted to its issue the iniquitous conquest of that country. It is but just to observe, however, that he often quarelled with Pizarro, and frequently attempted to deter him from the commission of attrocities. The perfidious execution of the Inca excited his just anger.

Wilmer, in his Life of De Soto, says, "At that time it was

well understood in Spain that De Soto was the real hero of the Peruvian war; for the imbecile character of Pizarro was notorious among his contemporaries. The time for his apotheosis had not yet arrived."

De Soto returned to Spain with not less than half a million of dollars. He made a splendid appearance at the court of the emperor, Charles V., and the flattering reception given him is a matter of historical celebrity. As a reward for services rendered the crown, the title of marquis was graciously bestowed, and — a further proof of royal favor — a considerable sum of money borrowed of him. He married Isabella de Bovadilla, a beautiful lady to whom he had been long attached, but whose father, Don Pedro de Avila, had opposed his suit until he died.

De Soto's court life was expensive, and he could not but perceive his fortune dwindle away: at all events, he resolved again to embark on the sea of adventure. About this time, 1536, Florida — a name applied without limit to the country extending north from the gulf of Mexico, and west from the shores of the Atlantic — was spoken of as containing within its limits an *El Dorado* fairer and richer than had yet rewarded sordid discovery. Allured by these reports De Soto applied to Charles for permission to undertake the conquest of this territory for him at his own expense. This was gladly acceeded to; and the Emperor was exceedingly lavish in his bestowal of titles upon the brave Captain. He was made Governor of the island of Cuba, and Adelantado or President of Florida.

De Soto arrived in Cuba, 1538, with a brilliant armament, and, after some delay, sailed for Florida, leaving Donna Isabella governor of the island. He landed his forces at Tampa Bay, May 1539, consisting of 1,000 Spaniards, 350 horses, and a large number of cattle and swine for settlement. Twelve priests, eight assistants, and four monks accompanied him; on Sundays and holidays he had an altar erected and mass said.

But disappointment now tracked his footsteps like a spectre. The Indians were fierce, and hostile; many of his associates proved villainous and treacherous; the hardships all had to

endure were many and great; at times, the very elements appeared combined against them. "The adventurers however struggled onward, setting every danger at defiance, and surmounting every obstacle which nature and savage enmity could oppose to their progress.***At length they came to a town called Chisca, May 1541, which was seated on the margin of the largest river the Spaniards had seen since they landed in Florida. On this account they called it the Rio Grande; and well it deserved the name, for it was the father of American waters, the mighty Mississippi."

* * * * * *

"While encamped on the west bank of the Mississippi river, De Soto was requested by the Indian chiefs to pray for rain to his gods, it being a time of drought; and he caused a huge cross to be made of the largest pine tree, so large that 100 men could not lift it. This cross was raised on the highest elevation overlooking the waters of the Mississippi and St. Francis rivers. A procession, composed of the army and Indians, was formed, led by priests and friars, chanting the Litany around the cross, and then all knelt down in front and offered up prayers."

De Soto did not live to return to Cuba. Grave suspicions are even entertained that he was murdered. His body at first was buried, then disinterred, and, eventually, was sunk at night in the Mississippi river.

Although this picture is the second of the series in point of event, it was the last one of all painted. A commission had been given to the lamented Inman, to paint a picture for this panel, and he had selected for his subject "The Emigration of Daniel Boone to Kentucky." Mr. Inman was paid a large proportion of the contracted price, but ill health, disappointments, and, at last, death, prevented him from fulfilling his obligation.*

It was then, by a unanimous vote of the Senate, and 198 out of 212 votes in the House, Mr. Powell was selected from upwards of 60 competitors to ornament this panel of the Rotunda.

* Mr. Inman received $6,000. He only made a sketch of his design of the picture.

Mr. William H. Powell was born in the city of New York; when seven years old his parents removed to Cincinnati. In 1835, though only a boy, his picture of Rhoderic Dhu attracted some attention, and was followed by several other pictures of merit. These secured him the regard of many eminent citizens of the Queen City of the West, among whom was Nicholas Longworth the millionaire. Mr. Longworth kindly rendered him pecuniary help, and advised him to procure the best instruction it was possible to obtain; he also furnished him with a letter of introduction to Mr. Sully of Philadelphia. This latter gentleman advised young Powell to place himself under the instruction of Mr. Henry Inman in New York; and accordingly, in 1837, he entered that artist's studio.

In March 1838, he exhibited two portraits at the National Academy of Design, which were favorably noticed, and lead to considerable employment as a portrait painter. In 1844, he went to Europe and visited Paris, Florence, and Rome. In the latter city he remained two-years-and-a-half, devoting himself to the practice of his art.

After his return Mr. Powell exhibited his picture of "Columbus before the Council of Salamanca" in the library of the Capitol at Washington. It received great commendation, and induced to his obtaining the order to paint the remaining Rotunda picture. In 1848, he again visited Europe, and before his return painted that picture. It bears the date of 1853, and for it he received $15,000.

Since the "De Soto" was placed in the Rotunda, Mr. Powell has executed several other pictures: "The Battle of Lake Erie" painted by order of the State of Ohio, and placed in the State Capitol at Columbia; also, full length portraits of Washington Irving, and General Robert Anderson of Fort Sumpter renown. He is now engaged on another painting for the Capitol at Washington, for which he is to receive $25,000.

Mr. Powell at present resides in New York.

OUTLINE KEY TO

CHAPMAN'S PICTURE OF THE BAPTISM OF POCAHONTAS,

A. D. 1613.

1. Pocahontas.
2. John Rolfe, afterwards her husband.
3. Rev. Alexander Whitaker.
4. Sir Thomas Dale.
5. Sister to Pocahontas.
6. Nantaquaas, brother of Pocahontas.
7. Opechankanough.
8. Opachisco, uncle of Pocahontas.
9. Richard Wyffin.
10. Standard-bearer.
11. Mr with Mrs. Forrest, the first gentlewoman who arrived in the colony.
12. Henry Spilman.
13. John and Anne Laydon, first persons married in the colony
14. The Page.

BAPTISM OF POCAHONTAS AT JAMESTOWN VA., 1613.

The panel next the picture just described, is occupied by the painting of "The Baptism of Pocahontas" by John Gadsby CHAPMAN, and cost $10,000.

Pocahontas is said to have been the first convert to Protestant christianity among the Indian tribes of North America. Her name originally was MATOAKA which signifies "a streamlet between two hills," but among her Indian friends, on account of her remarkable gracefulness and swiftness of foot, she was called by a name signifying *Snow Feather*. At her baptism she was called Rebecca. Captain Smith represents Pocahontas as possessing great beauty, "though her countenance was thoughtfully sad."

The baptism took place prior to her marriage with Rolfe, and it is supposed in the little church then erected at Jamestown, the ruin of which is still pointed out.

Mr. Watterston thus graphically describes this picture:

"Pocahontas is kneeling on the steps before the rude baptismal font, her hands clasped in an attitude of deep devotion. Her dress is pure white, with a snowy mantle of swans' skin, tipped with plumage, just falling from her shoulders. Her hair flows negligently over her neck and back, and her features and complexion are those of the Indian, though her face is not so beautiful as it is represented to have been in life.

"The moment is one of deep solemnity and interest. The eyes of all seem to be fixed upon the young maiden in the act of renouncing the idols of Indian worship, and devoting herself to the service of God. The Indian figures are well deleniated and finely painted; they seem to be gazing on the scene with various feelings.

"The sister of Pocahontas is seated on the floor, with her child clinging to her, and looking on with intense interest and curiosity, while Opechankanough, also seated in the Indian fashion, scowls at the ceremony with deep malignity and

ferocity. Rolfe, afterwards husband of Pocahontas, stands behind her.

"Nantaquaas, a grand-looking Indian, the brother of Pocahontas, stands near Rolfe. Mr. Chapman has given what may be considered a true representation of him, as Captain Smith regarded this young chief as the *beau ideal* of manly beauty. His head is turned from the ceremony.

"The minister whose appearance is imposing and solemn, has one hand on the font and the other extended in prayer. Sir Thomas Dale, in the martial costume of the age, stands on the right of the Rev. Alex. Whitaker, and his standard-bearer and page are near him. Other figures, male and female, civil and military, are stationed in different parts of the church, while an open window affords a partial view of the country.

"The artist says, 'the chapel has been painted after one now remaining, and built about the same time the one in which the ceremony took place was enacted.'

"The drapery in the picture is exquisitely painted; and the contrast of colors and the variety of attitude given to the figures deserve high praise."

The engraving which backs the twenty dollar notes of the national currency, is a copy of this picture of the Baptism of Pocahontas.

Mr. Chapman, the artist, was born in Alexandria, Virginia. His talent for sketching and painting was developed at an early age, and through the liberality of a friend he was enabled to visit Rome to study and improve himself in art. Upon his return to America, besides painting this picture, he was engaged in the illustrating of "Harper's Bible," "Schmidt's Tales," and "Whittier's Songs of Labor."

In 1848, he revisited Rome, and has resided there mostly since that period. [1869].

THE EMBARCATION OF THE PILGRIMS FROM DELFT-HAVEN, IN HOLLAND.

This picture occupies the panel east of the north door of the Rotunda, and the scene it illustrates occurred 21st July 1620.

A number of Puritan families, about the commencement of the seventeenth century, driven from England by persecution, took refuge in Holland. Here they resided eleven years, worshiping God according to their ideas of right. Some of them, then, after mature deliberation, resolved to emigrate to the New World, hoping the remainder would soon follow.

The party embarked at Delft-Haven, on board "The Speedwell," a small vessel of sixty tons, proceeded in it to Southampton, and from thence sailed in company with the "Mayflower," to America.

The narrative continues: —

"The vessel proving leaky, they were obliged to put into Dartmouth, where after repairing, they again started, but were soon obliged to put back into Plymouth. There they abandoned the Speedwell as unseaworthy, and they were received on board the Mayflower.

"The difficulties which the Speedwell encountered, were owing to the treachery of Captain Reynolds, who was hired by the Dutch merchants either to frustrate the voyage, or carry them to some place remote from their own settlements. This deceit, aided by a storm, caused the subsequent settlement at Plymouth, the destination of the colony having been Hudson's River. They landed at Plymouth rock on the 20th of December, 1620.

"Their pastor, Mr. Robinson, did not accompany them, but remained with the greater number of his flock in Holland, intending to come, yet ever unable to accomplish his desire. He is described as 'a man of learned, polished, and modest spirit; pious and studious of the truth; largely accomplished with gifts and qualifications suitable to a shepherd over this flock of Christ.' He died at Leyden, 1625, in the 50th year of his age.

His widow and children came over to Plymouth colony, and his son, Isaac, lived to the age of 90, who is mentioned by Prince, as 'a venerable man.'"

In "Morton's New England Memorial," is the following quaint account, which forms the historical text of the painting:

"The next day, the wind being fair, they [the Pilgrims] went on board, and their friends with them, where, truly doleful was the sight of that sad and mournful parting, to hear what sighs, and sobs, and prayers, did sound amongst them; what tears did gush from every eye, and pithy speeches pierced each other's hearts, that sundry of the Dutch strangers that stood on the quay as spectators, could not refrain from tears: yet, comfortable and sweet it was, to see such lively and true expressions of dear and unfeigned love. But the tide, (which stays for no man,) calling them away, that were thus loth to depart, their reverend pastor falling down on his knees, and they all with him, with watery cheeks, commended them with most fervent prayers unto the Lord and his blessing; and then, with mutual embraces, and many tears, they took their leave, one of another which proved the last leave of many of them."

Those prominently represented in the picture are, the pastor, Mr. Robinson, who is leading in prayer; a little distance from him is Elder William Brewster, kneeling, with an open Bible before him, near whom, on his right, are his wife and sick child. Governor Carver, with Mr. William Bradford and wife kneel between Brewster and Robinson, while behind the latter are Mrs. Carver and child, and a boy.

Miles Standish, with his beautiful wife Rose, her arm resting on his shoulder, kneel near them; fervid piety, and hopeful trust in God, glow upon their faces. Standing above them is Captain Reynolds talking to a sailor.

On the other side of the canvas are Mr. and Mrs. Winslow and a boy, and Mr. and Mrs. White. Above them a rainbow spans the sky. Mr. and Mrs. Fuller, with a boy in charge of Mr. Winslow, occupy the space above where Mr. Brewster is kneeling.

OUTLINE KEY TO

WEIR'S PAINTING OF THE EMBARCATION OF THE PILGRIMS AT DELFT-HAVEN,

21ST JULY, 1620.

1. Mr. Robinson, Pastor of the Congregation.
2. Elder Wm. Brewster.
3. Mr. Brewster and sick child.
4. Governor Carver.
5. Wm. Bradford.
6. Mr. and Mrs. White,
7. Mr. and Mrs. Winslow.
8. Mr. and Mrs. Fuller.
9. Miles Standish, and Rose, his wife.
10. Mrs. Carver and child.
11. Mrs. Bradford, who fell overboard the day after the vessel came to anchor.
12. Captain Reynolds and sailor.
13. Boy belonging to Gov. Carver and family.
14. Boy in charge of Mr. Winslow.
16. Boy belonging to Mr. Winslow's family.
17. A nurse and child.

On the back of the fifty dollar notes of the national currency is a fine engraving of Weir's painting of the "Embarcation of the Pilgrims."

In speaking of this picture the artist himself says: —

"In selecting this subject for one of the national pictures, I was influenced by the high moral character of the scene, and the great events which grew out of the principles imparted by the actors in it to their descendants, and which finally led to that separation from the dominion of the old world which made us an independent people. It was also desirable that there should be at least one picture in our National Hall whose subject should commemorate an event connected with the history of our Eastern States; since they were first to grapple in that struggle for liberty, the achievement of which, is our glory and boast.

"In depicting a scene so momentous in our early history, it has been my endeavor to preserve truth; the character of each individual is drawn in accordance with his acts, and the costume and accessaries are in keeping with the time and place; among the latter is the screw, which was afterwards transferred to the Mayflower, and was the probable means of preserving the ship — and the fluke of the anchor, — indicating the bow of the vessel, as well as being the emblem of hope, — the bow of promise, — and upon the sail is written '*God with us.*'"

Mr. Weir received from government the sum of $10,000 for his picture.

Robert Walter Weir, an American artist, was born in New Rochelle, State of New York, June 16, 1803.

At the age of 19, he relinquished commercial pursuits in which he had been engaged, and devoted himself to art. He visited Italy, where he lived three years, and, on his return, practised his profession in the city of New York.

In 1834 he succeeded Charles R. Leslie, artist, as instructor of drawing in the Academy of West Point, a position which he still retains. [1868.]

Among his paintings of a national character, that have acquired repute, are "Red Jacket," "The Landing of Hendrik Hudson," "Columbus before the Council of Salamanca," and "The Indian Captives." This last is in the possession of the Boston Athenæum.

The two pictures of "The Baptism of Pocahontas" and "The Embarcation of the Pilgrims" appeal forcibly to the religious sentiment, and consequently elicit attention, and for the most part approval and admiration.

In Chapman's picture of the Baptism of Pocahontas there is, however, a blunder so glaring that it is much to be regretted the artist has not been induced to correct it. If the spectator will fix his eyes upon the figure of Rolfe, and then walk slowly by the painting, he will find, to his surprise, that it is impossible to determine which is the right or the left leg of the figure—as they seem to change one to the other as he passes to and fro.

In the picture of "The Embarcation of the Pilgrims" the grouping has a marvellous air of theatrical effect without imparting to the looker-on a sense of the solemnity of the occasion—in this respect differing widely from the feeling awakened in gazing upon Vanderlyn's picture of the Landing of Columbus. In his excessive devotion to the Rembrandt school of art, Mr. Wier has painted several figures so much in shadow that it is hard to believe the scene could have so appeared. No arrangement of ship canvas covering, out of doors, where a rainbow is in full view, could possibly have produced, in any instance, so dark an effect.

THE TRUMBULL SERIES OF PAINTINGS.

TRUMBULL'S FOUR PICTURES IN THE ROTUNDA — FIRST, THE DECLARATION OF INDEPENDENCE — SECOND, THE SURRENDER OF BURGOYNE — THIRD, THE SURRENDER OF LORD CORNWALLIS AT YORKTOWN — FOURTH, THE RESIGNATION OF WASHINGTON TO CONGRESS AS COMMANDER-IN-CHIEF OF THE ARMY.

THE following narrative, and description of the four pictures in the Rotunda by TRUMBULL, illustrative of scenes in our Revolutionary History, is, for the most part, in the very language of that artist. The material is taken from a pamphlet published by him in 1827, now out of print.

Colonel Trumbull was one of the aids-de-camp, of General Washington in the first year of the Revolution, [1775,] and in the succeeding year, 1776, was appointed Deputy Adjutant General of the Northern Department, under General Gates. He retired from the service in the spring of 1777, because, to use his own words, he "was disgusted by the irregular promotion of some junior officers."

Having a natural taste for drawing, he took the resolution of cultivating that talent, with the hope of thus binding his name to the great events of the time, by becoming the graphic historiographer of them and of his early comrades. With such an object in view, he devoted himself to the study of the art of painting, first in America, and afterwards in Europe; and in the year 1786, produced in London his first historical work, the Death of General Warren at the Battle of Bunker Hill.

John Adams, afterwards President of the United States, was at that time minister to London, and Thomas Jefferson held the same rank in Paris: the Colonel was known to both these eminent men, and this his first patriotic work of art, was seen and appreciated by them. He communicated to both his in-

tention to paint a series of pictures in commemoration of the principal events of the Revolution, preserving, as far as possible, faithful portraits of those who had been conspicuous actors in the various scenes, as well as accurate details of the arms, dress, and manners of the time. Mr. Adams and Mr. Jefferson encouraged the idea, and with their approbation, a number of subjects were selected, as uniting picturesque aptitude, for the purpose, with the deep and important interest of the events; among which were the incidents illustrated by the four pictures now in the Rotunda.

The original paintings were of a small size, suited to the use of the engraver, and several of the compositions were immediately studied and prepared for the introduction of the intended portraits, so that before the two great men named returned to the United States from their respective embassies, their portraits were painted, (one in London, the other in Paris,) in the small picture of the Declaration of Independence, from which the one in the Rotunda was copied.

In the autumn of 1789, Colonel Trumbull returned to America to pursue his purpose. He found President Washington, and many other distinguished characters, in New York, then the seat of government, and having procured their portraits in the several compositions for which they were intended, he travelled through various parts of the country, from New Hampshire to South Carolina, in search of others; and, in 1794, he nearly completed the collection of portraits, views of places, and all the various materials necessary to the execution of his plan.

During this period his work attracted much attention, and it was proposed to employ him to execute the entire series for the nation. This proposal failed to be carried into effect, because the nation then possessed no building proper to receive such decorations, and doubts existed whether Congress possessed the right of appropriating the public money to such purposes.

However, in the year 1816, Congress was pleased to pass a

resolution authorizing him to execute the four pictures which are now to be described, just thirty years after he had painted the Battle of Bunker Hill.

These paintings, consequently, are not to be regarded as having their origin in that resolution. They already had long existed, and little more was required than to give to the small prototypes larger and more conspicuous dimensions. Had not the preparatory steps been already taken, the work would have been impracticable, for even then most of the actors were dead; scenes, dresses, arms, and manners, were all changed, and it was impossible for human art to have produced any other than pictures of the imagination, destitute of that authenticity and truth which give to these works their peculiar value.

It is thought no American can contemplate these scenes of national glory, thus brought distinctly before the eye in all the semblance of reality, without feeling a strong impulse to emulate in some laudable effort the virtues of his forefathers.

THE PAINTING OF THE DECLARATION OF INDEPENDENCE.

This is the earliest event illustrated by Colonel Trumbull, and the grouping, by means of the Key accompanying this description, will be without doubt readily understood.

The artist says: —

"The room is copied from that in which Congress held its sessions at the time, such as it was before the spirit of innovation laid unhallowed hands upon it, and its venerable walls were violated by modern improvement. The liberty has also been taken of embellishing the back ground, by suspending upon the wall, military flags and trophies, that had been captured from the enemy at St. John's, Chambly, etc., and such as probably were actually placed in the Hall.

"In fact, nothing has been neglected to render this a faithful memorial of the great event; and the artist has only to regret that his powers were so inadequate to the solemn grandeur of his subject."

NAMES OF THOSE, OF WHOM PORTRAITS ARE PRESERVED IN THE PAINTING OF THE DECLARATION OF INDEPENDENCE.

No.
1. George Wythe, Virginia.
2. William Whipple, New Hampshire.
3. Josiah Bartlett, New Hampshire.
4. Benjamin Harrison, Virginia.
5. Thomas Lynch, South Carolina.
6. Richard Henry Lee, Virginia.
7. Samuel Adams, Massachusetts.
8. George Clinton, New York.
9. William Paca, Maryland.
10. Samuel Chase, Maryland.
11. Lewis Morris, New York.
12. William Floyd, New York.
13. Arthur Middleton, South Carolina,
14. Thomas Hayward, South Carolina,
15. Charles Carroll, Maryland.
16. George Walton, Georgia.
17. Robert Morris, Pennsylvania.
18. Thomas Willing, Pennsylvania.
19. Benjamin Rush, Pennsylvania.
20. Elbridge Gerry, Massachusetts.
21. Robert Treat Payne, Massachusetts.
22. Abraham Clark, New Jersey.
23. Stephen Hopkins, Rhode Island.
24. William Ellery, Rhode Island.

No.
25. George Clymer, Pennsylvania.
26. William Hooper, North Carolina.
27. Joseph Hewes, North Carolina.
28. James Wilson, Pennsylvania.
29. Francis Hopkinson, New Jersey.
30. John Adams, Massachusetts.
31. Roger Sherman, Connecticut.
32. Robert R. Livingston, New York.
33. Thomas Jefferson, Virginia.
34. Benjamin Franklin, Pennsylvania.
35. Richard Stockton, New Jersey.
36. Francis Lewis, New York.
37. John Witherspoon, New Jersey.
38. Samuel Huntington, Connecticut.
39. William Williams, Connecticut.
40. Oliver Wolcott, Connecticut.
41. John Hancock, Massachusetts, President of Congress.
42. Charles Thompson, Pennsylvania.
43. George Read, Delaware.
44. John Dickinson, Delaware.
45. Edward Rutledge, South Carolina.
46. Thomas McKean, Pennsylvania.
47. Philip Livingston, New York.

"In order to give some variety to the composition it was found necessary to depart from the usual practice of reporting an act, and the artist has made the whole committee of five advance to the table of the President, to make their Report, instead of having the chairman to rise in his place for the purpose: the silence and solemnity of the scene, offered such real difficulties to a picturesque and agreeable composition, as to justify, in his opinion, this departure from custom and perhaps fact. Silence and solemnity he thought essential to the dignity of the subject; yet for this he has been criticised by some, who did not consider that levity or inattention would have been unworthy on such an occasion, and in such an assembly. The dresses are faithfully copied from the costume of the time, and have also been criticised as too courtly, by

OUTLINE KEY TO

TRUMBULL'S PICTURE OF THE DECLARATION OF INDEPENDENCE,

PHILADELPHIA JULY 4, 1776.

The numbers refer to the portraits of persons introduced in the picture whose names are given in the opposite page.

those who forget that the present fashion of pantaloons and trowsers was then unknown, except among sailors, and have succeeded to the *sans culottism* of France.

"To preserve the resemblance of the men who were the authors of this memorable act, was an essential object of this painting. Important difficulties presented themselves at the outset, for although only ten years had elapsed since the date of the event, it was already difficult to ascertain who were the individuals to be represented. 1st. Should he consider the fact of being actually present in the room on the 4th of July, indispensable? 2nd. Should he admit those only who were in favor of, and reject those who were opposed to, the act? 3. Where a person was dead, and no authentic portrait could be obtained should he admit ideal heads?

"These were questions on which Mr. Adams and Mr. Jefferson were consulted, and they concurred in the advice, that with regard to the characters to be introduced, the signatures of the original act, (which is still preserved,) ought to be the general guide. That portraits ought, however, to be admitted, of those who were opposed to, and of course did not sign, as well as of those who voted in favor of the Declaration, and did sign it, particularly John Dickinson of Delaware, author of the Farmer's Letters, who was the most eloquent and powerful opposer of the measure; not indeed of its principle, but of the fitness of the act at that time, which he considered premature. And they particularly recommended, that wherever it was possible, the artist should obtain his portrait from the living person; that where any one was dead, he should be careful to copy the finest portrait that could be obtained; but that in case of death, where no portrait could be obtained, (and there were many such instances, for, anterior to the Revolution, the arts had been very little attended to except in one or two of the cities,) he should by no means admit any ideal representation, lest, it being known that some such were to be found in the painting, a doubt of the truth of others should be excited in the minds

of posterity; and that, in short, absolute authenticity should be attempted, as far as it could be attained.

"The artist was governed by this advice, and spared neither labor nor expense in obtaining his portraits from the living men. Yet, after all this care, he has been accused of having *excluded*, (as it was called,) some persons who were dead, and of whom no portrait could be found; so impossible is it to give universal satisfaction."

This picture occupies the panel west of the south door of the Rotunda. An engraving of it is on the back of the one hundred dollar notes of the national currency,

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Thanks to the artist! and thanks to the far sighted wisdom of the statesmen, whose advice and assistance enabled him to give to the American people this picture of "the nation's birth," and the subsequent ones of its military triumphs, and final victory, as evidenced by the resignation of the commander-in-chief of its army, after peace had transpired.

The picture of the Declaration of Independence is grand, and its details impressive. The gazer seems introduced into the presence of the great patriotic signers, and is permitted, as it were, to witness the Act, which gave us freedom, and placed us a people among nations. It is fitting the event should be commemorated as the first of Trumbull's Revolutionary series of paintings in the Rotunda.

The Committee of Five, Jefferson, John Adams, Franklin, Sherman, and R. R. Livingston, stand near the table at which Hancock, the President, is sitting, whose calm resolute look, seems indicative of the man, who, when he signed the perilous document in his large legible hand writing, said: "There! John Bull can read my name without spectacles, and may now double his reward of £500 for my head. *That* is my defiance."

OUTLINE KEY TO

TRUMBULL'S PICTURE OF THE SURRENDER OF BURGOYNE,

SARATOGA, OCT. 17, 1777.

The numbers refer to portraits whose names are given in the opposite page.

PAINTING OF THE SURRENDER OF GENERAL BURGOYNE.

PORTRAITS OF THE FOLLOWING OFFICERS ARE INTRODUCED, THE NUMBERS REFER TO THE OUTLINE HEADS IN THE KEY.

No.

1. Major Lithgow, of Massachusetts.
2. Colonel Cilly, New Hampshire.
3. General Starks, New Hampshire.
4. Captain Seymour, Connecticut, of Sheldon's horse.
5. Major Hull, Massachusetts.
6. Colonel Greaton, Massachusetts.
7. Major Dearborn, New Hampshire.
8. Colonel Scammell, New Hampshire.
9. Colonel Lewis, Quarter Master General, New York.
10. Major General Phillips, British.
11. Lieutenant General Burgoyne, British.
12. General Baron Reidesel, German.
13. Colonel Wilkinson, Deputy Adjutant General, American.
14. General Gates.
15. Colonel Prescott, Massachusetts Volunteer.
16. Colonel Morgan, Virginia Riflemen.
17. Brigadier General Rufus Putnam, Massachusetts.
18. Lieutenant Colonel John Brooks, late Governor of Massachusetts.
19. Reverend Mr. Hitchcock, Chaplain, Rhode Island.
20. Major Robert Troup, Aid-de-Camp, New York.
21. Major Haskell, Massachusetts.
22. Major Armstrong, Aid-de-Camp, now General.
23. Major General Philip Schuyler, Albany.
24. Brigadier General Glover, Massachusetts.
25. Brigadier General Whipple, New Hampshire Militia.
26. Major Matthew Clarkson, Aid-de-Camp, New York.
27. Major Ebenezer Stevens, Massachusetts, Commander of Artillery.

Colonel Trumbull tells us: —

"On the 8th of October, 1777, General Burgoyne at last found his situation so critical, that he abandoned his camp, and commenced a retreat towards Canada; but finding bad roads, — broken bridges — and hostile parties posted at every disputable point, and hovering around him on all sides, he halted, and took post at Saratoga, where, on the 17th, his army surrendered to Major General Gates.

"The painting represents General Burgoyne, attended by General Phillips, and followed by other officers, arriving near the marque of General Gates.

"General Gates has advanced a few steps from the entrance, to meet his prisoner, who, with General Phillips, has dismounted, and is in the act of offering his sword, which General Gates declines to receive, and invites them to enter, and partake of refreshments. A number of the principal officers of the American Army are assembled near their General. [These the Key will sufficiently indicate.]

"The confluence of Fish Creek and the North River, where the British left their arms, is shown in the distance; and the troops are indistinctly seen crossing the creek, and the meadows, under the direction of Colonel Lewis, and advancing towards the foreground: they disappear behind the wood, and again appear, the grenadiers without arms or accoutrements. Officers on horseback, American, British, and German, precede the head of the column, and form an interesting cavalcade, following the two dismounted generals, and connecting the different parts of the picture."

By this surrender nearly 6,000 men, with all their artillery, arms, stores, and camp furniture, fell into the hands of our patriot army The British as a consequence abandoned Ticonderoga, and retired to Canada; and Clinton, who had been ravaging the banks of the Hudson, retired to New York.

The event sent a thrill of patriotic joy throughout the land, and made the hearts of our struggling forefathers feel light in the anticipation of a final triumph. The following are the terms upon which this surrender was made.

ARTICLES OF CONVENTION BETWEEN LIEUTENANT GENERAL BURGOYNE AND MAJOR GENERAL GATES.

1.

"The troops under Lieutenant General Burgoyne, to march out of their camp, with the honours of war, and the artillery of the entrenchments, to the verge of the river where the old fort stood, where the arms and artillery are to be left; the arms to be piled by word of command from their own officers.

II.

"A free passage to be granted to the army under Lieutenant General Burgoyne to Great Britain, on condition of not serving again in North America, during the present contest; and the port of Boston is assigned for the entry of transports to receive the troops, whenever General Howe shall so order.

III.

"Should any cartel take place, by which the army under General Burgoyne, or any part of it, may be exchanged, the foregoing article to be void, as far as such exchange shall be made.

IV.

"The army under Lieutenant General Burgoyne, to march to Massachusetts Bay, the easiest, most expeditious, and convenient route; and to be quartered in, near, or as convenient as possible to Boston, that the march of the troops may not be delayed, when transports arrive to receive them.

V.

"The troops to be supplied on their march, and during their being in quarters, with provisions, by General Gates's orders, at the same rate of rations as the troops of his own army; and, if possible, the officers' horses and cattle are to be supplied with forage at the usual rates.

VI.

"All officers to retain their carriages, batt-horses, and other cattle; and no baggage to be molested or searched: Lieutenant General Burgoyne giving his honor that there are no public stores secreted therein. Major General Gates will of course take the necessary measures for the due performance of this article. Should any carriages be wanted during the march for the transportation of officers' baggage, they are, if possible, to be supplied by the country, at the usual rates.

VII.

"Upon the march, and during the time the army shall remain in quarters in Massachusetts Bay, the officers are not, as far as circumstances will admit, to be separated from their men. The officers are to be quartered according to rank, and are not to be hindered from assembling their men for roll call, and other necessary purposes of regularity.

VIII.

"All corps whatever, of General Burgoyne's army, whether composed of sailors, batteaumen, artificers, drivers, independent companies, and followers of the army, of whatever country, shall be included, in the fullest sense, and utmost extent of the above articles, and comprehended in every respect as British subjects.

IX.

"All Canadians, and persons belonging to the Canadian establishment, consisting of sailors, batteaumen, artificers, drivers, independent companies, and any other followers of the army, who come under no particular description, are to be permitted to return there; they are to be conducted immediately by the shortest route to the first British post on Lake George, are to be supplied with provisions in the same manner as the other troops, and are to be bound by the same condition of not serving during the present contest in North America.

X.

"Passports to be immediately granted for three officers, not exceeding the rank of captains, who shall be appointed by Lieutenant General Burgoyne, to carry despatches to Sir William Howe, Sir Guy Carleton, and to Great Britain, by the way of New York; and Major General Gates engages the public faith, that these despatches shall not be opened. These officers are to set out immediately after receiving their despatches, and are to travel the shortest route, and in the most expeditious manner.

XI.

"During the stay of the troops in Massachusetts Bay, the officers are to be admitted on parole, and are to be allowed to wear their side arms.

XII.

"Should the army under Lieutenant General Burgoyne find it necessary to send for their clothing and other baggage to Canada, they are to be permitted to do it in the most convenient manner, and the necessary passports granted for that purpose.

XIII.

"These articles are to be mutually signed and exchanged to-morrow morning at 9 o'clock, and the troops under Lieutenant General Burgoyne are to march out of their intrenchments at three o'clock in the afternoon.

(Signed) "HORATIO GATES, *Major General.*
(Signed) "J. BURGOYNE, *Lieutenant General.*
Saratoga, Oct. 16th, 1777."

"To prevent any doubts that might arise from Lieutenant General Burgoyne's name not being mentioned in the above treaty, Major General Gates hereby declares, that he is understood to be comprehended in it, as fully as if his name had been specifically mentioned."

"HORATIO GATES."

The picture occupies the panel next the Declaration of Independence south of the west door of the Rotunda. An engraving of it is on the back of the five hundred dollar notes of the national currency.

OUTLINE KEY TO

TRUMBULL'S PICTURE OF THE SURRENDER OF LORD CORNWALLIS,

AT YORKTOWN, VIRGINIA, OCTOBER 19, 1781.

The numbers refer to portraits whose names are given in the list on page 153.

THE PAINTING OF THE SURRENDER OF LORD CORNWALLIS, AT YORKTOWN, OCTOBER 19, 1781.

THE PORTRAITS OF THE FRENCH OFFICERS WERE OBTAINED IN PARIS IN 1787, AND WERE PAINTED FROM THE LIVING MEN IN THE HOUSE OF MR. JEFERSON, THEN MINISTER TO FRANCE FROM THE UNITED STATES.

No.

1. Count Deuxponts, Colonel of French Infantry.
2. Duke de Laval Montmorency, Colonel of French Infantry.
3. Count Custine, Colonel of French Infantry.
4. Duke de Lauzun, Colonel of Cavalry, French.
5. General Choizy.
6. Viscount Viomenil.
7. Marquis de St. Simon.
8. Count Fersen, Aid-de-Camp of Count Rochambeau.
9. Count Charles Damas, Aid-de-Camp of Count Rochambeau.
10. Marquis Chastellux.
11. Baron Viomenil.
12. Count de Barras, Admiral.
13. Count de Grasse, Admiral.
14. Count Rochambeau, General en Chef des Francais.
15. General Lincoln.
16. Colonel Ebenezer Stevens, of the American Artillery.
17. General Washington, Commander in Chief.
18. Thomas Nelson, Governor of Virginia.
19. Marquis La Fayette.
20. Baron Steuben.
21. Colonel Cobb, Aid-de-Camp to General Washington.
22. Colonel Trumbull, Secretary to General Washington.
23. Major General James Clinton, New York.
24. General Gist, Maryland.
25. General Anthony Wayne, Pennsylvania.
26. General Hand, Adjutant General, Pennsylvania.
27. General Peter Muhlenberg, Pennsylvania.
28. Major General Henry Knox, Commander ot Artillery.
29. Lieutenant Colonel E. Huntington, Acting Aid-de-Camp of Gen. Lincoln.
30. Colonel Timothy Pickering, Quarter Master General.
31. Colonel Alexander Hamilton, Commanding Light Infantry.
32. Colonel John Laurens, of South Carolina.
33. Colonel Walter Stuart, of Philadelphia.
34. Colonel Nicholas Fish, of New York.

The artist's narrative continues : —

"The successes of Lord Cornwallis in the Southern States, during the years 1780, and 1781; the capture of Charleston, the victory of Camden, and minor other successes, by which almost every part of Georgia, and South and North Carolina, had been successively occupied by the British troops, had seriously threatened the ruin of American Independence.

"In 1781, Lord Cornwallis, regarding his presence as no longer essential to the complete reduction of the three Southern States, marched with the principal part of his force into Virginia, where for some time his success was almost equally rapid and complete; but the admirable combined movement of General Washington, and our French allies, from the North, and of the Count de Grasse, with the fleet and army of France, from the West Indies, turned the scale, and rendered it necessary for him to shut himself up in Yorktown, and attempt to defend himself there, until he could receive relief from New York. This hope, however, failed him, and on the 19th of October 1781, he surrendered his forces to the combined armies of America and France.

"The honor of marching out of the town, with colors flying, etc., etc., which had been refused to General Lincoln, when during the preceding campaign he surrendered Charleston, was now refused to Lord Cornwallis; — the terms of the capitulation dictated at Charleston were now insisted on, and General Lincoln was appointed to superintend the submission of the British at Yorktown, in the same manner as that of the American troops had been conducted about eighteen months before."

Irving in his "Life of Washington," says: —

"An eye witness has given us a graphic description of the ceremony. 'At about 12 o'clock the combined army was drawn up in two lines more than a mile in length, the Americans on the right side of the road, the French on the left. Washington, mounted on a noble steed, and attended by his staff, was in front of the former; the Count de Rochambeau and his suite, of the latter. The French troops, in complete

uniform, and well equipped, made a brilliant appearance, and had marched to the ground with a band of music playing, which was a novelty in the American service. The American troops, but part in uniform, and all in garments much the worse for wear, yet had a spirited soldier-like air, and were not the worse in the eyes of their countrymen for bearing the marks of hard service and great privations. The concourse of spectators from the country seemed equal in number to the military, yet silence and order prevailed.

"'About two o'clock the garrison sallied forth; and passed through with shouldered arms, slow and solemn step, colors cased, and drums beating a British march. They were all well clad, having been furnished with new suits prior to the capitulation. They were lead by General O'Hara, who, approaching General Washington, took off his hat and apologized for the non-appearance of Lord Cornwallis, on account of indisposition. Washington received him with dignified courtesy, but pointed him to Major General Lincoln as the officer who was to receive the submission of the garrison. By him they were conducted into a field where they were to ground their arms. In passing through the line formed by the allied army, their march was careless and irregular, and their aspect sullen; the order to "ground arms," was given by their platoon officers in a tone of deep chagrin, and many of the soldiers threw down their muskets with a violence sufficient to break them. This irregularity was checked by General Lincoln; yet it was excusable in brave men in their unfortunate predicament. This ceremony over, they were conducted back to Yorktown, to remain under guard until removed to their places of destination.'" [*Thacher*, * 346.]

The number of prisoners was 7,073, and of these 5,950 were rank and file. During the siege the garrison sustained a loss, in killed, wounded, and missing, of 552. The allied army of America and France lost in killed about 300. The combined army was estimated at 16,000, of whom 7,000 were French, 5,500 Continentals, and 3,500 militia.

"The painting represents the moment when the principal

* James Thacher, M. D., a surgeon in the American Revolutionary army.

officers of the British army, conducted by General Lincoln, are passing the two groups of American and French generals, and entering between the two lines of the victors; by this means the principal officers of the three nations are brought near together, so as to admit of distinct portraits.

"In the centre of the painting, in the distance, are seen the entrance of the town, with the captured troops marching out, following their officers: and also, a distant glimpse. of York River, and the entrance to the Chesapeak Bay, as seen from the spot."

COPY OF THE ARTICLES OF CAPITULATION.

SETTLED between his Excellency General Washington, Commander in Chief of the combined forces of America and France — his Excellency the Count de Rochambeau, Lieutenant General of the armies of the King of France, Great Cross of the royal and military order of St. Louis, commanding the auxiliary troops of his Most Christian Majesty in America — and his Excellency the Count de Grasse, Lieutenant General of the naval armies of his Most Christian Majesty, Commander of the order of St. Louis, Commander in Chief of the naval army of France in the Chesapeak, on the one part; — and the Right Honorable Earl Cornwallis, Lieutenant General of his Britannic Majesty's forces, commanding the garrisons of York and Gloucester — and Thomas Symonds, Esq. commanding his Britannic Majesty's naval forces in York River, in Virginia, on the other part.

ARTICLE I.

The garrisons of York and Gloucester, including the officers and seamen of his Britannic Majesty's ships, as well as other mariners, to surrender themselves prisoners of war to the combined forces of America and France. The land troops to remain prisoners to the United States — the navy to the naval army of his Most Christian Majesty.

Granted.

ARTICLE II.

The artillery, arms, accoutrements, military chest, and public stores of every denomination, shall be delivered unimpaired to the heads of departments appointed to receive them.

Granted.

ARTICLE III.

At twelve o'clock this day, the two redoubts on the left flank of York to be delivered, the one to a detachment of American infantry, the other to a detachment of French grenadiers.

Granted.

The garrison of York will march out to a place to be appointed in front of the posts, at two o'clock precisely, with shouldered arms, colors cased, and drums beating a British or German march. They are then to ground their arms, and return to their encampments, where they will remain until they are dispatched to the places of their destination. Two works on the Gloucester side will be delivered at one o'clock to a detachment of French and American troops appointed to possess them. The garrison will march out at three o'clock in the afternoon; the cavalry with their swords drawn, trumpets sounding, and the infantry in the manner prescribed for the garrison of York. They are likewise to return to their encampments until they can be finally marched off.

Granted.

ARTICLE IV.

Officers are to retain their side-arms. Both officers and soldiers to keep their private property of every kind; and no part of their baggage or papers to be at any time subject to search or inspection. The baggage and papers of officers and soldiers taken during the siege to be likewise preserved for them.

Granted.

It is understood that any property obviously belonging to the inhabitants of these States in the possession of the garrison, shall be subject to be reclaimed.

ARTICLE V.

The soldiers to be kept in Virginia, Maryland, or Pennsylvania, and as much by regiments as possible, and supplied with the same rations and provisions as are allowed to soldiers in the service of America. A field officer from each nation, to wit, British, Anspach, and Hessian, and other officers on parole, in the proportion of one to fifty men, to be allowed to reside near their respective regiments, to visit them frequently, and be witnesses of their treatment, and that their officers may receive and deliver clothing and other necessaries for them, for which passports are to be granted when applied for.

Granted.

ARTICLE VI.

The general, staff, and other officers, not employed, as mentioned in the above articles, and who choose it, to be permitted to go on parole to Europe, to New York, or to any other American maritime posts at present in the possession of the British forces, at their own option, and proper vessels to be granted by the Count de Grasse to carry them under flags of truce to New York within ten days from this date, if possible, and they to reside in a district to be agreed upon hereafter, until they embark.

The officers of the civil department of the army and navy to be included in this article. Passports to go by land to be granted to those to whom vessels cannot be furnished.

Granted.

ARTICLE VII.

Officers to be allowed to keep soldiers as servants, according to the common practice of the service. Servants not soldiers are not to be considered as prisoners, and are to be allowed to attend their masters.

Granted.

ARTICLE VIII.

The Bonetto sloop of war to be equipped, and navigated by its present captain and crew, and left entirely at the disposal of Lord Cornwallis from the hour that the capitulation is signed, to receive an Aid-de-Camp to carry dispatches to Sir Henry Clinton; and such soldiers as he may think proper to send to New York, to be permitted to sail without examination. When his dispatches are ready, his Lordship engages on his part that the ship shall be delivered to the order of the Count de Grasse, if she escapes the dangers of the sea. That she shall not carry off any public stores. Any part of the crew that may be deficient on her return, and the soldiers passengers, to be accounted for on her delivery.

ARTICLE IX.

The traders are to preserve their property, and to be allowed three months to dispose of or remove them; and those traders are not to be considered as prisoners of war.

The traders will be allowed to dispose of their effects, the allied army having the right of pre-emption. The traders to be considered as prisoners of war upon parole.

ARTICLE X.

Natives or inhabitants of different parts of this country at present in York or Gloucester, are not to be punished on account of having joined the British army.

This article cannot be assented to, being altogether of civil resort.

ARTICLE XI.

Proper hospitals to be furnished for the sick and wounded. They are to be attended by their own surgeons on parole; and they are to be furnished with medicines and stores from the American hospitals.

The hospital stores now in York and Gloucester shall be delivered for the use of the British sick and wounded. Passports will be granted for procuring them further supplies from New York, as occasion may require; and proper hospitals will be furnished for the reception of the sick and wounded of the two garrisons.

ARTICLE XII.

Wagons to be furnished to carry the baggage of the officers attending the soldiers, and to surgeons when travelling on account of the sick, or attending the hospitals, at public expense.

They are to be furnished if possible.

ARTICLE XIII.

The shipping and boats in the two harbors, with all their stores, guns, tackling, and apparel, shall be delivered up in their present state to an officer of the navy appointed to take possession of them, previously unloading the private property part of which had been on board for security during the siege.

Granted.

ARTICLE XIV.

No article of this capitulation to be infringed on pretence of reprisals; and if there be any doubtful expressions in it, they are to be interpreted according to the common meaning and acceptation of the words.

Granted.

Done at Yorktown, in Virginia, October 19, 1781.

CORNWALLIS.
THOMAS SYMONDS.

Done in the trenches before Yorktown, in Virginia, October 19, 1781.

G. WASHINGTON.
Le Comte de ROCHAMBEAU.
Le Comte de BARRASS,
En mon nom & celui du
Comte de GRASSE.

The painting of the "Surrender of the British Army at Yorktown," occupies the panel north of the west door of the Rotunda.

The picture has about it all the glory of victory. The royal standard of France waves in triumph over the French officers of the allied army, and streaming across the back ground of luminous sky our Flag, with thirteen stars emblazoned on it, seems as if it were of "the baldric of the heavens bright!"

General O'Hara, dressed in the gorgeous red coat uniform of the British service, is on foot attended by other officers, and near him, on horseback, is General Lincoln.

It is impossible for words to express the exultant joy which pervaded the States when the news of Cornwallis's surrender arrived, by the then slow processes of conveying intelligence. In Philadelphia the news came by express at midnight, and the watchmen as they cried the hour in their usual rounds in the streets added the joyful information, "*and Cornwallis taken!*"

THE PAINTING OF THE RESIGNATION OF GENERAL WASHINGTON,

AT ANNAPOLIS, MARYLAND, DECEMBER 23, 1783.

THE FOLLOWING IS A LIST OF THE PORTRAITS WHICH ARE INTRODUCED, THE NUMBERS REFER TO THE OUTLINE HEADS IN THE KEY.

No.

1. Thomas Mifflin, of Pennsylvania, President of Congress.
2. Charles Thompson, of Pennsylvania, Member of Congress.
3. Elbridge Gerry, of Massachusetts, "
4. Hugh Williamson, of North Carolina, "
5. Samuel Osgood, of Massachusetts, "
6. Edward McComb, of Delaware, "
7. George Partridge, of Massachusetts, "
8. Edward Lloyd, of Maryland, "
9. R. D. Spaight, of North Carolina. "
10. Benjamin Hawkins, of North Carolina, "
11. A. Foster, of New Hampshire, "
12. Thomas Jefferson, of Virginia, "
13. Arthur Lee, of Virginia, "
14. David Howell, of Rhode Island, "
15. James Monroe, of Virginia, "
16. Jacob Reid, of South Carolina, "
17. James Madison, of Virginia, spectator.
18. William Ellery, of Rhode Island, Member of Congress.
19. Jeremiah Townley Chase, of Maryland, "
20. S. Hardy, of Virginia, "
21. Charles Morriss, of Pennsylvania, "
22. General George Washington.
23. Colonel Benjamin Walker, and
24. Colonel David Humphrys, Aid-de-Camps.
25. General Smallwood, of Maryland, spectator.
26. General Otho Holland Williams, of Maryland, spectator.
27. Colonel Samuel Smith, of Maryland, "
28. Colonel John E. Howard, of Baltimore, Md., "
29. Charles Carroll, and two daughters, of Maryland, spectators.
30. Daniel, of St. Thomas Jennifer, Maryland, spectator.
31. Mrs. Washington, and her three grandchildren.

Colonel Trumbull continues:

OUTLINE KEY TO

TRUMBULL'S PICTURE OF GENERAL WASHINGTON RESIGNING HIS COMMISSION TO CONGRESS

AT ANNAPOLIS, DECEMBER 23, 1783.

The numbers refer to portraits of persons whose names are given on page 160.

"The peace of 1783 accomplished the great object of the American Revolution.

"General Washington after taking an affectionate leave of his old comrades at New York, accompanied by only two of them, proceeded to Annapolis, where Congress was then sitting, and there resigned his commission — thus divesting himself of all authority — and retired to private life.

"The following impressive history of the scene is copied from the Journal of Congress; and has been made the basis of the picture. One further circumstance deserves notice, not so much from its importance, as from its singularity. Thomas Mifflin, then President of Congress, and into whose hands the General resigned his commission, had been in 1775, his first Aid-de-Camp, and he who painted the picture had been his second."

Extract from the Journal of Congress, Dec. 23, 1783.

"According to order, his Excellency the Commander in Chief was admitted to a public audience, and being seated, the President, after a pause, informed him, that the United States in Congress assembled, were prepared to receive his communications; whereupon he arose and addressed Congress as follows:

Mr. President,

The great events on which my resignation depended, having at length taken place, I have now the honor of offering my sincere congratulations to Congress, and of presenting myself before them, to surrender into their hands the trust committed to me, and to claim the indulgence of retiring from the service of my country.

Happy in the confirmation of our independence and sovereignty, and pleased with the opportunity afforded the United States of becoming a respectable nation, I resign with satisfaction the appointment I accepted with diffidence — a diffidence in my abilities to accomplish so arduous a task; which however was superseded by a confidence in the rectitude of our

cause, the support of the supreme power of the Union, and the patronage of heaven.

The successful termination of the war has verified the most sanguine expectations; and my gratitude for the interposition of Providence, and the assistance I have received from my countrymen, increases with every review of the momentous contest.

While I repeat my obligations to the army in general, I should do injustice to my own feelings not to acknowledge, in this place, the peculiar services and distinguished merits of the gentlemen who have been attached to my person during the war. It was impossible the choice of confidential officers to compose my family should have been more fortunate. Permit me, sir, to recommend in particular, those who have continued in the service to the present moment, as worthy of the favorable notice and patronage of Congress.

I consider it an indispensable duty to close this last act of my official life, by commending the interests of our dearest country to the protection of Almighty God, and those who have the superintendence of them to His holy keeping.

Having now finished the work assigned me, I retire from the great theatre of action, and bidding an affectionate farewell to this august body, under whose orders I have so long acted, I here offer my commission, and take my leave of all the employments of public life.

He then advanced and delivered to the President his commission, with a copy of his address, and having resumed his place, the President returned him the following answer:

Sir,

The United States in Congress assembled, receive with emotions too affecting for utterance, the solemn resignation of the authorities under which you have led their troops with success, through a perilous and a doubtful war; called upon by your country to defend its invaded rights, you accepted the sacred charge, before it had formed alliances, and whilst it was with-

out funds or a government to support you; you have conducted the great military contest with wisdom and fortitude, invariably regarding the rights of the civil power through all disasters and changes. You have, by the love and confidence of your fellow citizens, enabled them to display their martial genius, and transmit their fame to posterity. You have persevered, till these United States, aided by a magnanimous King and nation, have been enabled, under a just Providence, to close the war in freedom, safety and independence; on which happy event we sincerely join you in congratulations.

Having defended the standard of liberty in this New World — having taught a lesson useful to those who inflict and to those who feel oppression — you retire from the great theatre of action, with the blessings of your fellow citizens; but the glory of your virtues will not terminate with your military command — it will continue to animate remotest ages.

We feel, with you, our obligation to the army in general, and will particularly charge ourselves with the interests of those confidential officers, who have attended your person to this affecting moment.

We join you in commending the interest of our dearest country to the protection of Almighty God, beseeching Him to dispose the hearts and minds of its citizens to improve the opportunity afforded them, of becoming a happy and respectable nation. And for you we address to Him our earnest prayers, that a life so beloved may be fostered with all His care; that your days may be as happy as they have been illustrious: and that He will finally give you that reward which this world cannot give."

The above extract explains this picture better than would any lengthened description of it. At the State House in Annapolis, in the Senate Chamber, the very spot where General Washington stood when he delivered his address, and handed in his resignation, is pointed out to the visitor.

This last of Trumbull's pictures occupies the panel west of

the north door of the Rotunda, and next the painting of the "Surrender of the British Army at Yorktown." An engraving of it is on the back of the one thousand dollar notes of the national currency.

The sum of $32,000 was paid by Congress to the artist for these four pictures. He was occupied seven years in painting them.

Colonel John TRUMBULL, the artist, was born in Lebanon, Connecticut, June 7, 1756, and died in New York Nov. 10, 1843. He was a son of the celebrated Jonathan Trumbull, Governor of Connecticut previous to, and during the American Revolution, upon whom, Sparks tells us, Washington "relied as one of his main pillars of support."

It was on account of his father's name the expression arose, now used so familiarly as a personation humorously applied to Americans. General Washington on an occasion of importance, said of his friend, the Governor of Connecticut, — "We must consult brother Jonathan first." Officers who were present soon formed the habit of using the phrase as a bye word, and it circulated more and more, until eventually it became a common utterance.

Some of the prominent events of Colonel Trumbull's career, have been already noted in the course of the description given of his Rotunda pictures. Like most artists, upon entering the autumn of life, Trumbull had failed to husband a pecuniary competence. During his European sojourns he had been induced to adopt on borrowed means an expensive style of living, the cost of which afterwards had to be paid, and thus he was kept poor.

In these circumstances, he entered into an arrangement with the authorities of Yale College, to whom he transferred copies of his Rotunda pictures (of a smaller size, 6 feet by 9,) and also of the remainder of the national series he had originally created, with various sketches and portraits, etc., in all fifty-seven paint-

ings, known as the Trumbull Gallery, for which a fire proof building was erected—for them he was secured an annual income of one thousand dollars, and after his death the sum arising from their exhibition was to be devoted to educating poor students at that seat of learning.

Colonel Trumbull was made President of the American Academy of Fine Arts, from its foundation in 1816, until the formation of the National Academy of Design in 1825. In the capacity of president he afforded instruction to numerous pupils.

A large portion of his latter years was spent in the city of New York. He was buried at New Haven. He and his wife are both interred beneath the gallery in which his pictures are preserved. He was in the habit of calling these productions of his pencil *his children,* and now sleeps near them. He left no descendants.

The following information relative to the incident represented in the painting last described, of Colonel Trumbull, will doubtless be considered interesting:

Thomas Jefferson was appointed chairman of the committee to arrange the ceremonies on the occasion of Washington's resignation of his command to Congress. The other members of the committee were Gerry, Ellery, Reid and Hawkins. "Jefferson," says Randall, "drew up that simple but dignified and impressive order of proceedings which has since been so universally admired. The beautiful answer of the President of Congress to General Washington's address, has always also, and without denial, been ascribed to Mr. Jefferson's pen."

RELIEVOS IN THE ROTUNDA.

THE ALTO-RELIEVOS OF THE ROTUNDA: .PRESERVATION OF CAPTAIN SMITH BY POCAHONTAS — LANDING OF THE PILGRIMS ON PLYMOUTH ROCK — PENN'S TREATY WITH THE INDIANS — CONFLICT BETWEEN DANIEL BOONE AND THE INDIANS — BASSO-RELIEVOS WITH HEADS OF COLUMBUS, CABOT, SIR WALTER RALEIGH, AND LA SALLE — ORNAMENTATION OF THE FRIEZE — THE DOME.

OVER each of the four doors leading into the Rotunda, is an *alto-relievo* in stone.* The doors open towards the four points of the compass, north, south, east, and west.

The group occupying the panel over the west door exhibits the earliest scene in point of time of them all, and represents,

THE PRESERVATION OF CAPTAIN SMITH BY POCAHONTAS.

Mr. Watterston informs us that the design is partly taken from a rude engraving of the event in the first edition of "Smith's History of Virginia."

In Captain Smith's Narrative, the following is stated: —

"Having feasted him [Smith] after their best barbarous manner they could, a long consultation was held, but the conclusion was, two great stones were brought before Powhatan: then as many as could lay hands on him dragged him to them, and thereon laid his head, and *being ready with their clubs to beat out his brains*, *Pocahontas*, the king's dearest daughter, when no entreaty could prevail, *got his head in her arms, and laid her own upon his to save him from death:* whereat the emperor [Powhatan] was contented he should live to make him hatchets, and her bells, beads, and copper."

In the *alto-relievo*, which consists of five figures, Captain Smith is represented helplessly bound, reclining on his elbow, the rest of his body lying on the ground. Pocahontas, his

* The cost of these four *alto relievos* is said to have been about $14,000.

ALTO RELIEVO

OVER WEST DOOR OF ROTUNDA.

PRESERVATION OF CAPTAIN SMITH BY POCAHONTAS.

ALTO RELIEVO

OVER NORTH DOOR OF ROTUNDA.

WM. PENN'S TREATY WITH INDIANS.

ALTO RELIEVO

OVER SOUTH DOOR OF ROTUNDA.

DANIEL BOONE AND INDIANS.

ALTO RELIEVO

OVER EAST DOOR OF ROTUNDA.

LANDING OF THE PILGRIMS ON PLYMOUTH ROCK.

rescuer, is hanging over him, her arms extended deprecatingly to ward off the death blows of the suspended clubs. Her father, with the imperial circlet of feathers on his head, stands between two fierce savages with clubs, who are intently watching him for instructions, but by a significant gesture, he is arresting the further perpetration of the cruel act. A blazing council fire, and the date of the event, 1606, are minor accessories of the composition.

Signor CAPELLANO, an Italian, and a pupil of the celebrated Canova, executed this work in 1825. An art critic of that period remarks of it: — "The whole piece is certainly very rich and ornamental, though the face and head dress of Pocahontas are somewhat Grecian, and the features of Powhatan are less like an Indian than an European.***When the progress of civilization shall have caused the children of the forest to disappear, it will be impossible to determine as to the Indian physiognomy, form, and costume, by a reference to the figures sculptured in this panel of the Rotunda."

THE LANDING OF THE PILGRIMS ON PLYMOUTH ROCK,

Is the subject of the *alto-relievo* over the east door of the Rotunda. The event is the next in time of these representations to the one just described. The artist was Signor Enrico CAUSICI, of Verona, another pupil of Canova.

An emaciated tall man is stepping from a boat upon a rock, on which an Indian is sitting, who extends to him an ear of corn. An expression of hesitancy and gratitude is on the white man's face. A woman and boy are behind him in the boat. The woman's face is raised in pious gratitude to heaven, and bears the impress of watchings and fastings. The boy holds on to his father, and seems to desire to prevent his landing. Upon the prow of the boat is the date of the landing of the pilgrims, 1620.

WILLIAM PENN'S TREATY WITH THE INDIANS,

Is the design in stone over the north door. There is less space given to this than to the two other works of sculpture already described.

The famous Elm Tree hangs in shady luxuriance over the group of three, two Indians and the Quaker, that compose the representation, while a pair of turtle doves sheltered in the foilage above them are making love to each other.

Penn, with the treaty in one hand, is clasping with his other the right hand of the elder Indian, who holds the calumet, or pipe of peace, in his left hand. An arm of the younger Indian is thrown over the shoulder of the elder chief to whom he is earnestly talking. On the treaty is inscribed the date, 1686.

A Frenchman, Monsieur N. GEVELOT, executed this work in 1827. It has been severely criticised.

CONFLICT BETWEEN DANIEL BOONE AND THE INDIANS.

Over the door leading south is the representation of a perilous adventure of the far famed pioneer of Kentucky, Boone, with Indians.

The brave backwoodsman is the hero of the conflict. He has already discharged his rifle with a fatal result, for at his feet a dead Indian is lying, while another, with upraised tomahawk, is striking at him. Boone averts the blow by elevating his rifle with his left hand, and with his right draws his "long knife," to thrust it into the heart of his foe. The boughs of the forest hang over the combatants. The date of the event, 1775, appears on the bark of a tree.

The profile likeness of Boone which is given, was taken from a portrait by Hardinge, an acknowledged artist, and is said to be an excellent likeness of the man.

This *alto-relievo* is the work of Signor Enrico Causici, and is thought spirited and to possess considerable merit. An un-

looked for compliment was paid it years ago by a band of Winnebago Indians on a visit to Washington. Mr. Wm. Q. FORCE, in his interesting work, "Picture of the City of Washington," thus relates the incident: —

"Many years ago a band of Winnebagos, one of the most savage of the North American Indian tribes, came through the Rotunda. The delegation consisted of about twenty. They were wild, savage, proud, and almost intractable, and had never before permitted themselves to be induced to visit the settlements of the whites. They were all of them noble looking fellows dressed in their own barbaric uniform. Their faces were painted of various colors, and in their belts were their scalping knives and tomahawks, and over their backs their long iron-looking bows and arrows. Their attention was immediately arrested by this group of statuary — Boone killing the Indian. They formed a semicircle, and the head man stepped forward and stood before the rest. They looked intently for some moments, scrutinizing and recognizing every part of the scene, and suddenly, as of one impulse, they raised their dreadful war cry, and run hurriedly from the hall."

There are eight long narrow *basso relievos* of arabesque pattern in the panels above the great national pictures in the Rotunda. Four of them contain medallion heads. The portraits are Columbus, Cabot, Sir Walter Raleigh, and La Salle.*

It seems proper that likenesses of these men should have a place in this grand chamber commemorative of American history.

Of the first, COLUMBUS, it is unnecessary to speak.

The second, [John] CABOT, or Cabota, was the discoverer of the continent of North America, upon whose soil he first planted the banners of England and Venice, in 1497. He sailed under a patent granted by Henry VII. of England, and is supposed to have been a Venitian. A son of the elder Cabot, named Sebastian, was also a distinguished early navigator.

* These are stated, in "Art in the District of Columbia," by F. C. Adams, to have cost $9,500.

Sir Walter Raleigh was the discoverer of Virginia, to which he gave the name it bears in compliment to the then queen of England, Elizabeth. He was born in 1552, and beheaded in Old Palace Yard, Westminster, 1618. Thirteen years of his life were passed in confinement, having been accused of an attempt to place Arabella Stuart upon the throne after the accession of James I. He was released in 1615, without pardon, or having the charge withdrawn, and permitted to sail on another expedition to the New World. It proved disastrous, and he came near precipitating England into a war with Spain. On his return his life was demanded by the Spanish ambassador.

It is related, that when brought to the scaffold, Raleigh said, gazing at the axe, — "This is a sharp medicine, but a cure for all diseases." He was of an imposing appearance, and possessed dauntless courage, extensive knowledge, and varied accomplishments.

La Salle was born at Rouen, France, in 1635, and was an enterprising adventurer who travelled widely over the western and southern portions of what is now the United States. He was shot in Texas by one of his own followers, in 1687.

Above the architrave of the Rotunda is a sunken space, now a blank wall, nine feet high, surrounding the chamber.

It was originally intended that this recessed panel or *Frieze*, should contain, in *alto-relievo*, a succession of figures illustrative of American History and Progress. The gradual advance of civilization from barbarism, rising step by step from the rude state of tribes previous to the discovery by Columbus; the contests of the Aztecs with their less advanced predecessors, and then their conquest by the Spaniards; the wild hunter state of the nomade tribes; the retreat of the red and advance of the white race; then our own Revolutionary struggle, and the high achievments of present civilization; — were all to be prominently presented.

In what manner this idea will be carried out is, at present, doubtful, [1869,] as the committee who have the matter in charge have under consideration the substitution instead of a fresco painting, in shaded tints, embodying the same general subject. The difference in the cost would amount to hundreds of thousands of dollars.

A short distance above the Frieze is a balustrade running round the Rotunda, protecting a circuitous walk from which a fine view is obtained of the interior of the apartment. Thirty-six tall windows here pierce the room admitting a flood of light, while immediately, on a line on the outside, is a magnificent colonnade, sweeping in a proud circuit of over three hundred feet in circumference, overlooking the Federal City and a wide extent of surrounding country.

Above these windows springs the arch of the Dome, gradually lessening in curvature, like the inside of an egg shell, and contracting to a space of 50 feet in diameter. Neither of the other two higher circles of windows of the Dome pierces the inside shell. Painted iron caissons line the interior of the curvature.

Over this open Eye stretches the Canopy of the Rotunda within which is painted Brumidi's allegorical conception of the Apotheosis of Washington.*

* The word "Apotheosis" is of Greek derivation, and its meaning is "the enrolment of a mortal among the gods."

THE DOME AND APEX.

ALLEGORICAL PAINTING BY BRUMIDI WITHIN THE CANOPY OF THE ROTUNDA — OUTER AND INSIDE SHELLS OF THE DOME — SIGNOR C. BRUMIDI — THE LIGHTING OF THE ROTUNDA AT NIGHT — THE LANTERN OR "THOLUS" — APEX OF THE DOME — THE MODEL OF CRAWFORD'S STATUE OF FREEDOM.

To an American the Rotunda of the Capitol is replete with interest.

He feels his heart beating within him as he treads the solid floor. Pictures, and works in *alto relievo*, crowd on the sight, and, from them all, come glimpses of proud historic teachings.

Up, still higher, above the painted iron caissons, which, like huge plates of overlying mail, approach the far-away roof, 180 feet, the fresco by BRUMIDI arrests the gaze, as though the sky had opened, and it were permitted to look into the "Beyond."

Clouds of gold, azure, and rose, seem hanging there, spanned by a rainbow, and, floating among them, forms of exquisite beauty. Grand mythological figures, symbolizing Force and Progress, appear there too, Titanic — majestic; almost appalling with their great significance. The calm glorious faces of the great American dead, also look down with eyes that seem living eyes, from out the mysterious dizzy height of the huge concave.

The Dome consists of two shells of iron; an outer and an inside shell. The outer shell is pierced with openings. Reflectors are so placed, that the admitted light falls full upon the inside of the Canopy, and illumines the picture. At night, a circle of 425 gas jets (that are ignited by electricity) surrounding the base of the Canopy, fills this portion of the Dome with light brighter than that of day.

A stairway winds up between the two shells, and views of the picture can be obtained at different heights. Just beneath

the base of the Canopy a railed gallery traverses the circuit of the Dome. There is also another gallery, considerably lower down, surrounding the Rotunda.

CENTRAL GROUP OF THE PICTURE.

WASHINGTON, the Saviour of his Country, apotheosized, appears seated in majesty. On his right is the GODDESS OF LIBERTY, and, on his left is a winged idealization of VICTORY and FAME — sounding a trumpet, and in triumph displaying the victor's palm.

Before the three, forming a semicircle, are thirteen female figures. The head of each is crowned with a star. They hold up a ribbon banner on which is inscribed, *E Pluribus Unum*.

These figures represent the thirteen sister STATES of DELAWARE, PENNSYLVANIA, NEW JERSEY, GEORGIA, CONNECTICUT, MASSACHUSETTS, MARYLAND, SOUTH CAROLINA, NEW HAMPSHIRE, VIRGINIA, NEW YORK, NORTH CAROLINA, and RHODE ISLAND — the original British Colonies — that fought, and bled, and conquered — winning freedom, and the right to sing and shout the glad "morning hymn" announcing the coming dawn of man's Millennial Day.

Signor Brumidi, in his grouping of the STATES, has linked them together *geographically*, and *not* according to the order in which they adopted the FEDERAL CONSTITUTION. The figure on the extreme left of Washington represents New Hampshire, then in semicircular sweep succeed Massachusetts, Rhode Island, Connecticut, New Jersey, New York, Pennsylvania, Maryland, Delaware, Virginia, North Carolina, South Carolina, and Georgia.

The drapery, as well as the attitudes, of these figures, and the leaves and blossoms entwined in their hair, betoken the STATES they represent. The subdued delicate colors for the Northern States change to brighter and deeper tints, warming into intenser hues for the Southern States. There is also symboled the grass and maize of the North, the wheat, the rye, and the tobacco of the Middle States, and the cotton of the South.

Below this centre group are six others, surrounding the base of the Canopy.

The first, occupying the west, is

WAR.

FREEDOM, with uplifted sword, is striking down tyranny and kingly power. Gray-bearded TYRANNY, and his companion, PRIESTCRAFT, (bareheaded,) are fleeing in dismay, while a mailed SOLDIER is vainly trying to uphold an ermined robe. DISCORD is between. Beyond the soldier is REVENGE, bearing incendiary torches, and ANGER, biting his own finger.

An angry EAGLE, striking with his beak, is fighting for,—and by the side of, FREEDOM.

The second, is

AGRICULTURE.

This conception, in all its details, is softly beautiful, as the other is sublime in its exhibition of destructive power.

CERES, the Goddess of Harvests and the Fields, with the Horn of Plenty, is in the centre.

YOUNG AMERICA, with Liberty Cap, of red, (the *bonnet rouge* of France,) is consigning to Ceres the control over a pair of vigorous horses which are being hitched to an American Reaper.

In the foreground is a luxuriant mass of prolific American vegetation. FLORA is gathering flowers, and, lingering near, is a child. Beyond is POMONA with a basket of fruit.

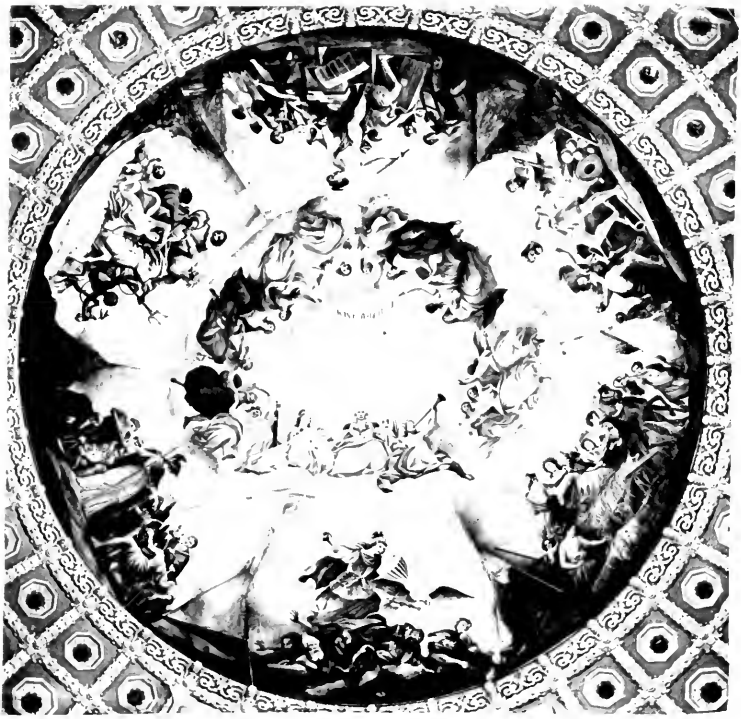
Then, succeeds

MECHANICS.

VULCAN, the old stalwart Tubal Cain of Grecian mythology, is the colossal genius of this group. His right foot rests on a cannon.

APOTHEOSIS OF WASHINGTON.

BY C. BRUMIDI.



Painted within the Canopy of the Dome of the U. S. Capitol.

Machinery, forges, mortars, and cannon balls, strewn around, remind us of forging thunder bolts, as well as of combat with, and victory over, the giant forces of nature, and making them subservient to human will, and purposes.

The next, and occupying the east, is

COMMERCE.

MERCURY, the Protector of Travellers and Merchants, holds in his hand a bag of gold, to which he is directing the attention of ROBERT MORRIS, the Financier of the American Revolution. It was he who guided to a successful issue the entangled pecuniary embarrassments of our country in its struggle for independence. Alas! for himself, he died a bankrupt.

Boxes of merchandise, and bales of goods, with men at work among them, are to be seen. Two sailors point to a gunboat in the distance.

The group beside this, symbolizes the

MARINE.

NEPTUNE, in marine state, bearing his trident, in his car, accompanied by his charioteer and attendants, is emerging astonished from the deep.

The beautiful APHRODITE, [VENUS], born of the sea foam, half risen from the waves, holds in her hand the Atlantic cable, given her by a winged cherub, and is about dropping it into the sea.

The last, is

THE ARTS AND SCIENCES.

MINERVA, the Goddess of Wisdom, stands gloriously prominent, with helmet and spear, as she sprang, full grown, from the brain of JUPITER.

In meek attitudes, but with glowing faces, attentive to her teachings, are BENJAMIN FRANKLIN, Printer and Philosopher, ROBERT FULTON, of Steamboat renown, and S. F. B. MORSE, the generally acknowledged inventor of the Magnetic Telegraph.

There are also boys, with wondering eyes, and expressive gestures, listening to the instructions of a school teacher.

This painting covers an area of 4664 square feet. The circumference of the base of the Canopy is 205 feet, 4 inches; its diameter is 65 feet, 4 inches, and its height from base to top, in a straight line, is 20 feet, $7\frac{1}{4}$ inches. [These dimensions were obtained at the office of Edward Clark, Esq., present Architect of the Capitol Extension and the New Dome, a pupil of the Designer and former Architect, Thomas U. Walter, Esq.]

An art critic has remarked of this fresco:

"That, whether considered as regards the conceptions of the artist, the perfection of coloring and drawing, the faultless grouping, or the peculiar characteristics that adapt it to the concave surface on which it is painted, and to the great distance from which it must be viewed, the picture is a master piece of art.

"In foreshortening, coloring, and proportion, its position has required the study of effects to be produced at an altitude of nearly two hundred feet, and Mr. BRUMIDI, in addition to his powers of genius, has been obliged to bring into requisition the learning and mature study of the highest schools of art."

Signor C. Brumidi.

It is natural to desire to know something of the artist to whom we are indebted for this painting. Signor C. Brumidi is an Italian, and was born in Rome in 1811. He came to America in 1852, and is a naturalized citizen of the United States.

He has been mainly engaged for years in ornamenting various portions of the walls of the Capitol, and his name will ever be associated with the history and beauty of our world-renowned national building.

He recently also painted the frescoes which adorn the Cathedral of Saint Peter and Saint Paul, in Philadelphia.

Cost of the Picture, etc.

The amount of appropriation made for this fresco picture was forty thousand dollars.

The preparation of the plaster ground-work for the artist, requiring the most careful judgment, was the work of Mr. Joseph Beckert, who also prepared the wall for Leutze's picture of "Western Emigration" above the western staircase leading to the gallery of the Hall of the House of Representatives. The wall preparation for these two pictures was, however, very different—one being for a *fresco* and the other for a painting in *stereochrome*.

The stairway still continues its ascent above the picture, and traverses the top of the Canopy, between the two shells, until it reaches the "Tholus" or "Lantern" a-top of the Dome.

Around the base of the Lantern, outside the Dome, is a circular railed gallery, or promenade, from which is a view, on all sides so magnificent, that it will never be forgotten by any who have climbed the height. No visitor to the "Federal City" should fail to avail himself of the privilege of making the ascent, which, though long and wearisome, is unattended with danger.

THE LIGHTING OF THE ROTUNDA AT NIGHT.

The Rotunda is lighted at night by three tiers of gas jets encircling it at the various heights of 45, 80, and 165 feet. The lowest tier has 300, the middle 325, and the highest 425 burners. The burners themselves cannot be seen from the floor of the apartment, but light flames from them illumining frescoes, paintings, and sculpture.

Also, above each of the eight pictures of the Rotunda, it is arranged that a softened light, from sixteen illumined globes, shall bring into view the minutest details of each painted canvas.

The Tholus is furnished with 90 burners, arranged in a vertical series of circular clusters. These appear, when lighted seen from the outside, a column of fire hanging above the Dome of the Capitol.

All these 1268 burners are ignited by electricity almost instantaneously. The gas consumed costs about $17.50 per hour.

An upper room in the Capitol, lying north of the Rotunda, of an eliptical shape, and in its dimensions 45 by 36 feet, contains the battery by which this is effected. The battery embraces 200 glass jars, 13 inches in diameter and 14 inches deep, arranged on tables in concentric series.

The length of copper wire used in making the necessary connections is three miles. The wire, [No. 10,] after being wrapped in linen, is enclosed in India rubber tubing, and then inserted into passages drilled with immense labor through the walls. The return circuit is through the gas pipes.

Each burner has an indestructible lava tip, (which acts as an insulator,) and also an insulated coil of platinum wire set a little on one side of the gas orifice so as not to impair the flow of the jet. This platinum wire when made red hot by the electric current fires the emitted gas. The time consumed in lighting the whole number of burners is about 90 seconds.

At a silver dial plate, placed just outside of the Rotunda in

the passage leading towards the Senate, the various manipulations are made that regulate the lighting of the burners, and the amount of gas consumed. It has eleven keys.

I extract from an admirable paper explaining the manner of its working, the following: —

"The central key has two manipulations. One makes the battery connection, and the other brings any number of sections of the battery into play, the range being from 20 to 200 jars. The ten keys which are ranged around the centre one, are for the gas and lighting connections of the respective tiers.

"On the level of, and appertaining to, each tier is a gas stop-cock which is worked by an electro-magnetic engine, the power being derived from the battery.

"The gas key appertaining to each tier has a dark and a light segment attached to it, showing through the orifices in the face plate when the gas is off or on, and the motion of bringing the light segment to view makes a series of electrical connections with the electro-magnetic engine which operates the gas stop-cock.

"The lighting key, in like manner, in its revolution, makes a series of battery connections with circuits, which embrace sections of the circle of burners. The burners are arranged in sections of thirty or less, each section having an independent circuit connection with the battery under the control of the operator who, by the revolution of the key, makes the whole series of connections in each tier of burners.

Mr. SAMUEL GARDINER, Jr., of 171 Broadway, New York, is the inventor of this plan of lighting by electricity. The experiments made by him run through a period of nearly ten years; eleven patents cover the main features of his invention. For two-years-and-a-half, the work of laying the pipe and wire, and adjusting the connections with the burners, gradually progressed, until, on the evening of Jan. 3, 1866, the success-

illumination of the Rotunda was achieved, and its three tiers of burners lighted.

The effect produced at lighting is almost startling. As succeeding sections of tiers are fired, flashes follow like the play of sheeted lightning. To watch from the floor of the immense vaulted room looming in the dim obscure, its huge proportions brighten into distinctness, while, group, after group, of Brumidi's fresco, appears high in air, like living figures, seems a scene of enchantment, such as we read of in the Arabian Nights, and it is not, until the whole of the vast Rotunda is illuminated, that the impression disappears of all being the work of magic art.

When completely lighted, the picture over the Eye of the Dome appears far more beautiful than in the light of day — seeming a painting on semi-transparent porcelain.

THE THOLUS, OR LANTERN.

The "Tholus," so called from a Greek word, signifying "the roof of a temple," surmounts the Dome. It resembles in form an ancient Grecian temple: and although not octagonal, brings to mind the celebrated "Tower of the Winds."

It is, in fact, an imitation of the "Choragic Monument of Lysicrates," at Athens, erected about 330 years B. C. These Choragic buildings, were in honor of those, who, as *choragi*, or leaders of the chorus in the musical games, won the prize.

The Tholus is surrounded with Corinthian pillars, into whose ornaments American products are introduced. Inside the pillars is a casing of glass.

From the ground the Tholus appears of no great size, though its narrowest diameter is 18 ft. 5 in., and its height 54 ft. 6 in., crowned with a globe, on which stands Crawford's Statue of Freedom, 19 ft. 6 in. high. From the base of the Tholus to the top of the statue the height in all is 74 feet. The statue looks towards the east, and, soonest of all things in the national Capital, its wonderful face kindles with the beams of the rising sun.

CRAWFORD'S STATUE OF FREEDOM.

The following, relative to this statue, is extracted from the annual Report for 1862, of the architect, Thomas U. Walter, Esq.

"It is composed entirely of bronze, and is constructed in five sections, the weight of the heaviest of which is 4,740 pounds. It is 19 feet, 6 inches, high, and weighs 14,985 pounds.

"There has been expended on its account the sum of $23,796 82, as follows:

Paid T. Crawford for plaster model	3,000 00
Paid Clark Mills for services, rent of foundry, and labor,	9,800 00
Paid for labor to May 15, 1861	4,812 36
Paid for hauling	141 07
Paid Phelps, Dodge & Co., for tin	570 00
Paid the Revier Copper Company for copper	3,328 70
Paid Morgan & Rinehart for plaster	525 00
Paid John McClelland for iron castings	302 95
Paid for old scrap copper	500 00
Paid for coal, wood, nails, oil, alchohol, sand, buckets, lumber, crucibles, &c., &c.	628 75
Paid for removing the statue from the foundry, and putting it up upon the grounds east of the Capitol	187 99
Making the total cost to this date, Nov. 1, 1862,	$23,796 82"

Mr. Walter in his Report for 1864, also gives the following account of the inauguration of the statue:—

"At the date of my last annual Report preparations were being made for putting the Statue of Freedom in place on the top of the Dome. This was accomplished without accident on the second of December last. [1863.] Four of the sections had been previously raised to their places, and firmly secured to the structure, leaving the fifth section, which embraces the head and shoulders, to constitute the crowning feature, the hoisting and adjusting of which was the occasion of the following special order of the War Department:

HEADQUARTERS DEPARTMENT OF WASHINGTON,
Twenty-second Army Corps, December 1, 1863.

SPECIAL ORDER No. 248.

* * * * * * * *

3. At 12 m., on the 2d instant, the Statue of Freedom which crowns the Dome of the national Capitol will be inaugurated. In commemoration of the event, and as an expression due from this department, of respect for the material symbol of the principle upon which our government is based, it is ordered—

First, At the moment at which a flag is displayed from the Statue, a national salute of thirty-five guns will be fired from a field battery on Capitol hill.

Second, The last gun from this salute will be answered by a similar salute from Fort Stanton, which will be followed in succession, from right to left, by salutes from Forts Davis, Mahan, Lincoln, Bunker Hill, Totten, De Russy, Reno, Cameron, Corcoran, Albany, and Scott.

4. Brigadier General W. F. Barry will make the necessary arrangements for, and superintend the firing from Capitol hill, Brigadier General G. A. De Russy that from the works south, and Lieutenant Colonel J. A. Hoskin that from those north of the Potomac.

* * * * * * * *

By command of Major General Augur, CARROLL H. POTTER, *A. A. G.*

"Precisely at 12 m., on the aforesaid 2d day of December, 1863, the crowning feature of the statue was started from the ground in front of the Capitol, by means of the steam hoisting apparatus which has been successfully used for the construction of the entire Dome, and in twenty minutes it reached the height of three hundred feet, when it was moved to its place, and firmly attached to the remaining portion of the figure; as soon as it was properly adjusted, the American flag was unfurled over its head, and the national salute was fired, in accordance with the foregoing programme of Major General Augur. The effect was thrilling, and grateful to every loyal heart."

In 1866 the plaster model of the statue of Freedom, from which the bronze figure was cast, was set upon a wooden pedestal in the old Hall of the House of Representatives.* It was thus brought within the range of ordinary vision, and, in sublime majesty, challenged admiration, bringing to mind the description the prophet Daniel gives, when he recalls to the remembrance of the tyrant Nebuchadnezzar, the fearful dream which had troubled him: "Thou, O king, sawest a great image, whose brightness was excellent; and the form thereof was terrible."

The statue is not "La Liberté" according to the French idea, with blood-red-cap and torch, and eyes a-flame with incendiary desire — a wild iconaclast let loose to destroy; but, it is grand and majestic, and human-looking, with great earnest eyes whose intense gaze might well inspire hope and courage in trembling, down-trodden men. Her head is studded with stars; and the Eagle's beak and feathers, ornament the helmet-like cap she wears.

The following interesting incident connected with this model is narrated by Mr Fisk Mills, a son of the artist and founder Clark Mills. The story has been variously told and published, but the true narrative is as now given.

Before the statue was cast, the several large sections of the plaster model were put together so nicely by an adroit Italian employed about the Capitol, that no crevices were perceptible at the places of joining — the bolts were all firmly riveted inside, and where they were placed concealed by coverings of plaster. In this condition the model was for some time on exhibition.

At length the time arrived when the figure was desired to

* This model, much to the regret of the public, was taken apart and removed to the Crypt, in 1868.

be cast, and the Italian was ordered to take the model apart. This he positively refused to do, unless he was given a large increase of wages, and secured employment for a number of years. He said, he alone "knew how to separate it," and would do so only upon such conditions.

Mr. Mills at that time owned a highly intelligent mulatto slave named Philip Reed, who had long been employed about his foundry as an expert and admirable workman.

Philip undertook to take the model apart without injury, despite the Italian's assertion, and proceeded to accomplish his purpose. His plan of working was this: a pulley and tackle was brought into use, and its hook inserted into an iron eye affixed to the head of the figure — the rope was then gently strained repeatedly until the uppermost joining of the top section of the model began to make a faint appearance. This gave some indication as to the whereabouts of its bolts inside, and lead to their discovery; and thus, finally, one, after another of the sections, was discovered, their bolts unloosed, and the model, uninjured, made ready for the foundry.

Mr. Reed, the former slave, is now in business for himself, and highly esteemed by all who know him.

Through the politeness of Mr. B. B. French Jr., I have been shown a photograph of the first model of the figure as designed originally by Mr. Crawford. It represented a female crowned with laurel bearing in her hand a huge olive branch, and appears tame compared with the statue afterwards decided upon and now crowning the Dome.

Jefferson Davis was Secretary of War when the figure was being executed, and the duty of "superintending the building of the Capitol" was then under his charge That duty now devolves upon the Secretary of the Interior.

There was a long correspondence between Mr. Crawford and Jefferson Davis about this figure. The war secretary objected to the wreath. The artist then proposed to put a liberty cap

upon it. This the man in power also objected to, "Because it was the historical emblem of a freed slave, and," he said, "ought not to be there!"

The statue as we now have it was at last approved, but why, nine stars instead of thirteen, constitute the coronal that surrounds its head, I have not been able to ascertain.

Under date of October, 1855, Mr. Crawford wrote to Captain M. C. Meigs, at that time U. S. Engineer in charge of the Capitol, Jefferson Davis being Secretary of War:

"I have said the statue represents 'armed Liberty.' * She rests upon the shield of our country, the triumph of which is made apparent by the wreath held in the same hand which grasps the shield; in her right hand she holds the sheathed sword, to show the fight is over for the present, but ready for use whenever required. The stars upon her brow indicate her heavenly origin; her position upon the globe represents her protection of the *American* world—the justice of whose cause is made apparent by the emblems supporting it."

Mr. Crawford again wrote under date of March 18, 1856:

"I read with much pleasure the letter of the honorable Secretary, (Jefferson Davis,) *and his remarks have induced me to dispense with the 'cap' and put in its place a helmet*, the crest of which is composed of an eagle's head and a bold arrangement of feathers, suggested by the costume of our Indian tribes."

* It was after changes subsequently made in the statue that the name to be given it was decided to be the "Statue of Freedom."

THE CRYPT AND TOMB.

THE CRYPT — TOMB PREPARED FOR THE REMAINS OF WASHINGTON UNDERNEATH THE ROTUNDA — CONGRESSIONAL CORRESPONDENCE AND ACTION ON THE SUBJECT — SPEECHES OF HENRY CLAY, DANIEL WEBSTER, JOHN QUINCY ADAMS, ETC. — ACTION OF THE STATE OF VIRGINIA — GREENOUGH'S STATUE OF WASHINGTON.

IMMEDIATELY beneath the Rotunda is a large low chamber of circular shape, enclosing 40 massive Doric columns. These columns are arranged in circular rows supporting groined arches. Like the Rotunda it is paved with Seneca stone, and in appearance is similar to the substructures of European cathedrals. This apartment is called the CRYPT, and even in daytime is so dark that a light is usually kept burning.

Underneath the centre of the Crypt is a small vaulted chamber originally prepared to receive the remains of General Washington. This vault is accessible to the public. Strangers making application to any of the Capitol Police, always in attendance in the building, will be conducted to it. The tomb has a light constantly burning inside, in the shape of a star. *

An additional interest has been recently given to this vaulted chamber from the fact that within it has been deposited the Catafalco, upon which the remains of the martyred Lincoln were placed, while lying in state in the Rotunda, previous to their removal to the cemetry at Springfield.

The history of the building of this tomb, and the reason of the failure of its being used as designed, will probably prove interesting to the reader.

General Washington died, Saturday, December 14, 1799. The news of his death was received by Congress, then sitting in Philadelphia, on Wednesday, the 18th, upon which it immediately adjourned. The next morning the Speaker's chair was ordered to be shrouded with black, as also the Senate chamber, and it was resolved that the members of both houses wear black during the session.

* The constant burning of this light, because of several gas explosions, has been discontinued. It is now lighted only while persons visit the tomb.

On December 24, the following Resolution, (one of a series unanimously passed by Congress) was approved: —

"*Resolved, by the Senate and House of Representatives of the United States of America, in Congress assembled.* That a marble monument be erected by the United States in the Capitol, at the City of Washington; and that the family of General Washington be requested to permit his body to be deposited under it: and that the monument be so designed as to commemorate the great events of his military and political life."

President John Adams transmitted to Mrs. Washington, by his private Secretary, Mr. Shaw, a letter of condolence, with this request of Congress, from whom he received the following reply, which was laid before both Houses, January 8, 1800.

"THE PRESIDENT OF THE UNITED STATES:

"SIR — While I feel with keenest anguish the late dispensation of Divine Providence, I cannot be insensible to the mournful tributes of respect and veneration which are paid to the memory of my dear deceased husband; and, as his best services, and most anxious wishes, were always devoted to the welfare and happiness of his country, to know that they were truly appreciated and gratefully remembered affords no inconsiderable consolation.

"Taught by the great example which I have so long had before me, never to oppose my private wishes to the public will, I must consent to the request made by Congress which you have had the goodness to transmit to me; and, in doing this, I need not, I cannot, say what a sacrifice of individual feeling I make to a sense of public duty.

"With grateful acknowledgments, and unfeigned thanks, for the personal respect and evidences of condolence, expressed by Congress and yourself, I remain, very respectfully, sir, your most obedient humble servant,

"MARTHA WASHINGTON."

The subject rested for a long period. In Feb. 16, 1816, Mr. Huger, of South Carolina, who had been a member of Congress in 1799, revived attention to it, and earnestly desired Congress to fulfil its solemn engagement. His efforts resulted in the appointment of a Joint Committee to whom the subject was referred, but nothing really furthering the object was accomplished.

During that same month, and Mr. Huger, because of it, had been induced to his course of action, the legislature of Virginia

authorized Governor Nicholas to make application to Judge Bushrod Washington, the proprietor of Mount Vernon, for the remains of his illustrious relative, with those of Mrs. Washington, to be deposited under the monument proposed to be erected to the memory of General Washington in the city of Richmond.

Judge Washington declined complying with this request, and among other reasons assigned the following: —

"But obligations more sacred than anything which concerns myself — obligations with which I cannot dispense — command me to retain the mortal remains of my venerated uncle in the family vault where they are deposited. *It is his own will, and that will is to me a law which I dare not disobey.* He has himself directed his body should be placed there, and I cannot separate it from those of his near relatives, by which it is surrounded."

The following is the portion of the will of Washington relative to the disposal of his remains, alluded to in the letter of his nephew: —

"The family vault at Mount Vernon requiring repairs, and being improperly situated besides, I desire that a new one of brick, and upon a larger scale, may be built at the foot of what is commonly called the Vineyard Enclosure, on the ground which is marked out; in which my remains, with those of my deceased relations (now in the old vault), and such others of my family as may choose to be entombed there, may be deposited. And it is my express desire, that my corpse may be interred in a private manner, without parade or funeral oration."

While building the centre portion of the Capitol, the architect did not lose sight of what had been the expressed desire of the nation, and a vault was constructed to receive the sacred deposite of the remains of Washington.

Another sixteen years rolled away, and the intention of the Congress of 1799 still remained unfulfilled. The centennial anniversary of the birthday of Washington, Feb, 22, 1832, was at hand. The public sentiment of the country, awakened to the highest degree throughout the wide Union, sought to honor his memory by every possible display of gratitude and respect upon that day. Congress caught the ardor of the time,

and again attempted legislation on the subject of the removal of the remains of Washington.

Feb. 13, 1832, the two Houses of Congress appointed a Joint Committee to make arrangements for celebrating the approaching centennial birthday of George Washington. Henry Clay was chairman on the part of the Senate, and Philemon Thomas, of La., chairman on the part of the House.

Chief Justice Marshall was invited by the Committee to deliver an oration, but he declined upon the plea that his voice had become so weak as to be almost inaudible even in a room of small dimensions.

The Committee also recommended a Resolution proposing that application be made "to John A. Washington [the then proprietor of Mount Vernon] for the body of George Washington, to be removed and deposited in the Capitol, at Washington City, in conformity with the Resolutions of Congress of the 24th Dec., 1799; and that, if they obtain the requisite consent to the removal thereof, they be further authorized to cause it to be removed and deposited in the Capitol on the 22d day of Feb. 1832." It was also provided that the presiding officers of the Senate and House should prescribe the order of ceremonies for the occasion, and that the two Houses should attend them.

In the Senate Mr. Clay introduced the Resolutions in an impressive speech, in concluding which, he said: —

"It is my opinion that the unredeemed pledge of Congress should be fulfilled; and no time could ever occur, at least during the present generation, more proper than the present to redeem that pledge. The Committee do not and cannot doubt that the family of General Washington at Mount Vernon will be willing to yield their assent to the object of the Resolution. I would beg leave to state, in addition, that those who were intrusted with the erection of the Capitol had already provided a Vault, under the centre of the Rotunda, for the express purpose; not by authority, I believe, but on their own suggestion and sense of propriety; and, if there was no objection in this or the other House, the Committee would proceed to make the arangements for the ceremony."

An animating debate arose. Mr. Forsyth, of Ga., was against the Resolution because he considered it opposed to the express wish of General Washington as contained in his will. Messrs. Tazewell and [John] Tyler, senators from Va., were decidedly

opposed to the removal, while Messrs. Sprague, and Holmes, of Me., Mr. Bibb, of Ky., and Daniel Webster, spoke in favor of it. Mr. Webster said: —

"Since the subject has been brought before us, and we are called on to decide upon carrying into effect the resolution of 1799, it seems to me that this is the most proper time to redeem the pledge then given. It is a century since the birth of General Washington, and we shall have no opportunity so appropriate as the present, of giving a degree of imposing solemnity to the proceedings. There was something also appropriate in this case, in executing the designs of the old Congress in the mode proposed, without form and parade, and in accordance with the wishes of the deceased, which met with his hearty concurrence. The religious services, also proposed, appeared peculiarly suited to the solemnity of the occasion."

The vote being taken in the Senate, stood 29 yeas to 15 nays. George M. Dallas, of Pa., afterward Vice President, voted nay.

In the House, debate upon the subject was more stormy, and took a wide range. Numerous speeches were made in favor of, and against, the measure. In the discussion, the probability of the secession of the southern States from the Union, was gravely asserted, and the argument advanced, that, in such case, Virginia ought not to stand dispossessed of her right to the honored dust of her most illustrious son.

The venerable John Quincy Adams, towards the close of the discussion, made the following remarks: —

"I rise to make a single observation, and that only in consequence of an objection which I consider as really the strongest which has been urged, and which has been repeated in several quarters of the House. It is, that the execution of this resolve would be a violation of the will of George Washington himself. Could I consider it as any violation of that will, anxiously as I desire that the resolution might pass, I should myself vote against it. But General Washington, at the time he was making the disposition of his body, had not, and could not have the question before him, which is now under discussion in this House. Was it for him to provide for the erection of his own monument? Did it comport with his character to resist the wishes of his universal country? Such was not the character of his mind. Approaching the end of life, it became a part of his duty to dispose of his body. It was true he had apprehended that there would be some attempt at ceremony, that some oration might be proposed at his funeral, and his natural modesty led him to object to it. He made the usual provision for his interment. What else could he have done? But had the idea been presented to his mind, of thirteen millions of freemen uniting to perform an act of veneration, such as is now proposed, it was not to be believed that he would have

made any provision in his will to prevent it. He would have left this, as he did all other things respecting himself, to the decision of his country. And if, from that place in the skies, where I firmly believe he now abides, he were capable of looking down upon us, I am confident he would be gratified by the execution of this resolve."

The vote in the House stood 109 for, and 76 against, the Resolutions reported by the Joint Committee.

On the ensuing day, the House adopted a Joint Resolution, concurred in by the Senate, for associating the remains of Mrs. Washington with those of her husband in the intended disinterment and removal.

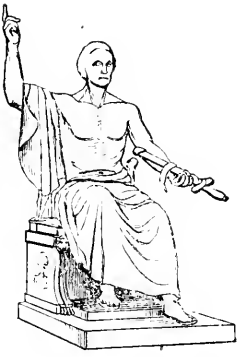
Information of the action of Congress was immediately transmitted, officially, to the proprietor of Mount Vernon, and to Mr. George Washington Parke Custis, of Arlington, Va., the grandson of Mrs. Washington, and asking permission of them to make the desired removal. From Mr. Custis an answer was at once received, giving his willing assent to the proposal. His note is of the same day, Feb. 14, 1832. In it, he says: —

"I give my most hearty consent to the removal of the remains, after the manner requested, and congratulate the government upon the approaching consummation of a great act of national gratitude."

The note from Mr. John A. Washington, dated Feb. 15, was of an opposite tenor, and declined compliance with the desire of Congress. The following is an extract from it: —

"When I recollect that his will, in respect to the disposition of his remains, has been recently carried into full effect, and that they now repose in perfect tranquillity surrounded by those of other endeared members of the family, I hope Congress will do justice to the motives which seem to me to require that I should not consent to their separation."

This denial, of course, ended Federal legislation on the subject; and, on motion of Mr. Thomas, the correspondence was placed on the Journal, that it might be on record, that the Congress of 1832, had done all in its power to carry out the long delayed execution of what was manifestly the desire of the nation.



GREENOUGH'S WASHINGTON.

Notwithstanding this settlement of the question, the Legislature of Virginia, Feb. 20, 1832, at the suggestion of Governor John Floyd, Sr., unanimously passed the following: —

"*Resolved* That the proprietors be earnestly requested, in the name of the people of this State, not to consent to the removal of the remains of General Washington from Mount Vernon."

Governor Floyd appointed Judges Brooke and Marshall, with Major James Gibbon, to communicate this action of the State to Congress.*

Disappointed in the endeavor thus to honour the memory of Washington, Congress, almost immediately afterward, ordered the painting, by Vanderlyn, of the first President of the United States, which now hangs on the east side of the Speaker's chair in the Hall of Representatives. The instruction given to the artist was, that the face should be a copy of Stuart's portrait, and the rest of the picture according to his own judgment.

The order for the statue of Washington, by Greenough, was also determined upon about the same time. The intention was, that it should be placed in the centre of the Rotunda, immediately over the tomb which had been prepared for the reception of Washington's remains. Mr. Greenough was instructed, by Resolution of Congress, that the head should be a copy of Houdon's statue, while the accessories were left to his own discretion and taste.

Horatio Greenough was the first native American sculptor to whom an order was given for a work to adorn the national Capitol. At that time, 1832, he was 27 years old, and his growing reputation, which gave brighter promise with every new product from his chisel, was hailed with sympathetic pride by his countrymen.

The Hon. Alexander H. Everett, whose opinion upon works of art — notwithstanding his modest disclaimer — is regarded as authoritative, wrote of Greenough's Washington: —

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* See "Remarks on Monumental Structures," etc., by Joseph B. Varnum, jr. All that Mr. Varnum has written relative to the city of Washington is of great value, and I acknowledge with gratitude very frequent indebtedness to him. S. D. W.

"I make no pretensions to connoisseurship in the art of sculpture, and judge of the merit of the work merely by the impression which it makes upon my own mind; but I can say for myself, that, after seeing the most celebrated specimens of ancient and modern art to be found in Europe, including the Laocoon and the Apollo Belvidere, with the finest productions of Canova, Thorwaldsen, Sergell, and Chantry, I consider the Washington of Greenough as superior to any of them, and as the master-piece of the art. The hint seems to have been taken from the Olympian Jupiter of Phidias, who said himself that he had caught the inspiration under which he had conceived that great glory of ancient sculpture, from a passage in the Iliad. In this way the noble work of Greenough connects itself, by the legitimate filiation of kindred genius, transmitting its magnetic impulses through the long lines of intervening centuries, with the poetry of Homer." *

Greenough's statue of Washington was executed in Italy, and finished in 1840. Upon its arrival in the United States, it was placed, as had been intended, in the Rotunda, then covered with its first low Dome; but, among other reasons, the light being found unfavorable, it was removed to the grounds east of the Capitol, where it now stands.

Referring to this transfer from the shelter of the Rotunda, Mr. Greenough wrote: —

"Had I been ordered to make a statue for any square or similar situation at the Metropolis, I should have represented Washington on horseback, and in his actual dress. I would have made my work purely an historical one. I have treated the subject poetically, and confess I should feel pain at seeing it placed in direct and flagrant contrast with every day life. Moreover, I modelled the figure without reference to an exposure to rain and frost, so that there are many parts of the statue where the water would collect and soon disintegrate and rot the stone, if it did not, by freezing, split off large fragments of the drapery." †

The information given in the latter portion of this remonstrance it would be well to heed. A crack in the marble chair, in which the figure sits, is now clearly discernible. How soon other destructive signs will develop cannot be foretold.‡

* See "Federal City," pp. 42-44.

† In confirmation of the above, it may be stated that rain and moisture accumulate to such a degree in the cavities of the drapery of the statue, that the birds come there to drink and bathe as to a fountain.

‡ Mr. Greenough received $20,000 for this statue while working upon it. Two other bills, of costs, in connection with it, were also paid him, amounting to $10,435 85. The expense of its transportation from Italy, and of its erection in the Rotunda, of its subsequent removal, and of the pedestal upon which it now sits, must have absorbed at least $13,000 more.

Mr. F. Colburn Adams, in "Art in the District of Columbia," relates much that is interesting of this, and of other works, in the Capitol. No one, unless he also has attempted kindred investigation, can conceive the amount of labor required to obtain so much information as is presented in this small pamphlet of Mr. Adams.

MISCELLANEOUS ITEMS OF INTEREST.

COPY OF HOUDON'S WASHINGTON — BUST OF KOSCIUZKO — OF PULASKI — WILL OF KOSCIUZKO — THE DYING TECUMSEH — ROTHERMEL'S PICTURE OF CHRISTIAN MARTYRS IN THE COLISEUM — LINCOLN MEMORIAL-STONE SENT FROM ROME — DAILY OSCILLATION OF THE DOME — WHISPERING GALLERY UNDERNEATH THE CANOPY — COST OF LIGHTING THE CAPITOL — DIMENSIONS AND COST OF THE CAPITOL, ETC.

FOR many years several pieces of statuary stood in the Rotunda, which were removed, in 1866, to the vacated old Hall of the House. They had been long identified with the Capitol, while, in fact, only a marble bust of Kosciuszko is government property.

In 1868, an order passed Congress that works of art not belonging to government should no longer be exhibited in the Capitol. The pieces of statuary coming under this head, (with the exception of a plaster cast of Houdon's Washington,) were consigned to the Crypt, where they await the order of their respective owners.

HOUDON'S WASHINGTON

represents him in the uniform of an American Revolutionary officer, standing before a plow, with his left arm resting on a pillar of lictor rods. His head is uncovered. In his right hand is a cane, with tassel and cord. His cloak and military chapeau are lying upon, and his sword is suspended from, the pillar.

The following is on the pedestal of the statue:

The General Assembly of the Commonwealth
of Virginia have caused this Statue to be erected,
as a monument of affection and gratitude to

GEORGE WASHINGTON:

who, uniting to the endowments of the *Hero*
the virtues of the *Patriot* and exerting both
in establishing the liberties of his Country
has rendered his name dear to his Fellow Citizens,
and given the world an immortal example
of true Glory.— Done in the year of

CHRIST

one thousand seven hundred and eighty eight
and in the year of the Commonwealth the twelfth.

The original marble is in the State House of Virginia at Richmond.

Houdon modelled his statue from life, and it therefore possesses the severe accuracy of truth. Those who find fault with Greenough's representation because it idealizes the nation's hero, will not be inclined to complain, in this respect, of the earlier attempt of Houdon to preserve the likeness of the beloved Commander-in-Chief of the Revolutionary army of America.

Permission was given by the Legislature of Virginia, to an artist named Hubard, distinguished for having painted a masterly portrait of Chief Justice Marshall, to make a copy of Houdon's work. To procure it, he resorted to the mechanical method of moulding the marble in plaster, profusely oiling the figure. Although he succeeded in obtaining an accurate impression of the original it resulted in permanently discoloring the marble.

When a boy, this Hubard attracted great attention in Philadelphia, New York, and other northern cities, by his skill in cutting likenesses in paper — called *Papyrotamia*. He was kindly rescued from the man who had him in charge, and who was making money off of him, by a number of gentlemen who perceived his ability; he was provided for by them and placed under proper artist instruction. One of these gentlemen was the distinguished painter Inman. The boy at that time pronounced and spelled his name differently, and was known as "Master Hubbard."

Jean Antoine HOUDON was a French sculptor, born March 20, 1741, at Versailles; died July 15, 1828, in Paris. He came to the United States with Franklin in 1785, for the express purpose of obtaining the model for his statue, and staid two weeks at Mount Vernon, the guest of Washington.

According to La Fayette, and other cotemporaries of Washington, "It is, in many respects, the truest representation ever made." The original piece of stone bears the inscription: *Fait par Houdon, citoyen Français*, 1788.

A plaster cast of Houdon's Washington was placed in the Capitol March 16, 1854, and has remained there ever since. It is the property of the Mr. Hubard, of Richmond, before alluded to, and he proposed to furnish copies in bronze to the different States.

What was really the personal appearance of General Washington is a matter of interest to Americans. In relation to this, the following will probably be interesting.

Edmund Quincy, in his life of his distinguished father, Josiah Quincy, says:

"I was curious to know how my father's recollections of the personal appearance of Washington agreed with the popular descriptions and pictorial representations of it, with which we are all familiar. He was not an imaginative man, and never dressed his heroes in the colors of fancy. No man had a profounder reverence for Washington than he, but this did not affect his perceptions of physical phenomena, nor his recollections of them. My mother, on the contrary, was 'of imagination all compact,' and Washington was in her mind's eye, as she recalled him, more than a hero—a superior being, as far above the common race of mankind in majesty and grace of person and bearing as in moral grandeur. This was one of the few subjects on which my father and mother differed in opinion. He maintained that Stuart's portrait is a highly idealized one, presenting its great subject as the artist thought he ought to live in the minds of posterity, but not a strong resemblance of the actual man in the flesh. He always declared that the portrait by Savage, in the College dining-room in Harvard Hall, at Cambridge, was the best likeness he had ever seen of Washington, though its merits as a work of art are but small. With this opinion my mother could not away. Stuart's Washington could hardly come up to the gracious figure that dwelt in her memory. One day, when talking over those times in his old age, I asked my father to tell me what were his recollections of Washington's personal appearance and bearing. 'I will tell you,' said he, 'just how he struck me. He reminded me of the gentlemen who used to come to Boston in those days to attend the General Court from Hampden or Franklin county, in the western part of the State. A little stiff in his person, not a little formal in his manners, not particularly at ease in the presence of strangers. He had the air of a country gentleman not accustomed to mix much in society, perfectly polite, but not easy in his address and conversation, and not graceful in his gait and movements.'"

The statuary placed in the Crypt consisted of a marble bust of "Pulaski," one of the sculptor Crawford, and a large recumbent statue of the "Dying Tecumseh."

The bust of "Kosciuszco" still remains, and preparatory to a description of it we introduce a copy of the will of the Polish patriot.

WILL OF KOSCIUSZKO.

The will of Gen. Tadeusz Kosciuzko was admitted to record, May 12, 1819, in the Clerk's office of the Circuit Court of Albemarle, Va., Judge Archibald Steuart presiding.

Ex-President Thomas Jefferson, that morning, walked into the little county court-house and stood opposite the judge. His form was still stately and erect. Judge Steuart perceiving him bowed, and invited him to take a seat on the bench. Mr. Jefferson replied:

"As soon as your Honor shall have leisure to attend to me, I have a matter of business which I wish to present to the court."

Immediately, by consent of the parties concerned, further proceedings on the matter then before the court were suspended until Mr. Jefferson could be heard. He then took from his pocket a paper which he said was the will of his friend Gen. Tadeusz Kosciuszko; that the will was written entirely in the handwriting of the testator; he was well acquainted with his handwriting, and could testify on oath to the facts which he stated.

The usual oath was then administered by the clerk, the necessary interrogatories formally put, affirmatively answered, and the will was, by order of the court, admitted to record.

Mr. Jefferson briefly stated that at his advanced age, it was not in his power to undertake the burden of the execution of the will, and thereupon declined to qualify as executor.

THE WILL.

I, Tadeusz Kosciuszko, being just in my departure from America, do hereby declare and direct that should I make no other testamentary disposition of my property in the United States, I hereby authorize my friend Thomas *Jifferson* to employ the whole thereof in purchasiug Negroes from among his own or any others, and giving them liberty in my name; in giving them *en* education in trades or otherwise, and in having them instructed for their new condition in the duties of morality which may make them good neighbors, good fathers or *moders*, husbands or *vives*, and in their duties as *citizens*, teaching them to be defenders of their liberty and country and of the good order of society, and in whatsoever may make them happy and useful, and I make the said Thomas Jefferson my executor of this.

5th. day of May, 1798. T. Kosciuszko.

BUST OF KOSCIUSZKO.

The bust of this eminent Polish officer, who aided in our Revolutionary struggle, cannot but interest an American. The hero is adorned with a cross, and the insignia of various orders. The artist also was a Pole, and the American name he assumed was Saunders. The marble bears this name, and the date, 1857.

Tadeusz KOSCIUSZKO was born in Poland in 1755, and died at Soleure, Switzerland, in 1817.

He was only twenty-one years of age when he received, in 1776, upon reaching this country, a commission in the American army as an officer of engineers. He however already had achieved a military reputation in Europe. Kosciuszco was the chief engineer in erecting the defences at West Point.

When our freedom was won, he received the public thanks of Congress for his services, and subsequently returned to Europe, to risk his life again in endeavors to accomplish the liberty of his nation.

His body lies in the cathedral of Cracow, beside Poniotowski, and Sobieski. There is a mound of earth near Cracow, 150 feet high, raised to his memory, from supplies of earth brought by the people from every great battle-field where soldiers of Poland fought and died.

BUST OF PULASKI.

A bust of Pulaski, very elaborate in its details of dress and ornament, had also a place in this grand room of the Capitol. It bore the inscription H. D. Mochowski, 1857, Philadelphia.

The Polish patriot, Count Casimir PULASKI, was born in 1747. After brilliant but fruitless attempts to free his native land from oppression, and himself an outlaw, he obtained refuge in France. He there resolved to aid America, struggling to obtain freedom. Franklin, then in Paris, furnished him with recommendations to General Washington, and he arrived in Philadelphia in the summer of 1777. He first served as a

volunteer, but four days after the battle of Brandywine, in which he greatly distinguished himself, Congress appointed him commander of the cavalry, with the rank of Brigadier General.

He soon resigned this command, and, in the Spring of 1778, joined the main army at Valley Forge. Here, under authority of Congress, he organized an independent corps, consisting of cavalry, lancers, and light infantry, and marched Feb. 9, 1779, to South Carolina, to put himself under the command of General Lincoln. He reached Charleston May 8.

In September, the French, under Count d'Estaing, and the Americans, prepared to besiege Savannah, and during the march Pulaski's legion performed effectual service in reconnoitring. The two armies, on Oct. 9, determined to carry the city by assault. Pulaski was placed at the head of the French and American cavalry, and during the engagement received a mortal wound. He was taken on board the United States brig Wasp, and, after lingering two days, died Oct. 11, 1779; he was buried in the Savannah river.

Congress voted a monument to his memory, which has never been erected, but one was raised in Savannah by the citizens of Georgia, of which La Fayette laid the corner stone in 1824, during his last visit to this country.

The artist Saunders, or Mochowski, was the same individual, and a patriotic Pole. He possessed marked ability in the cutting of medallion likenesses, and was extensively patronized in this branch of his art, not only in Washington, but in other leading American cities. He eventually returned to Poland, where he obtained a contract from government to execute a colossal statue of one of the grand heroes of his nation. It was never finished, as he died fighting for his country during the last unsuccessful rising of patriots in that down-trodden land.

THE DYING TECUMSEH

Is a huge piece of sculpture representing that famous Indian chief shot in battle.

This work was exhibited in the Capitol to sell, and the price asked for it was $10,000. The artist was an Italian, and it bears the inscription: "Tecumseh, grand chief of the Western Indians: fell in the Battle of the Thames, 1813. *Pettrich o figli: sculp:* 1856."

Soldiers, particularly, seemed to admire this specimen of the chisel. The warrior, with the death wound in his forehead, is in the act of falling, and the last agony is passing over his frame. Colonel Richard M. Johnson, once Vice President of the United States, is said to have given his approval as to the correctness of the details of the work.

TECUMSEH, a Shawnees Indian chief, was born about 1770. He was bitter in hate, and powerful in his hostility against the government of the United States. A brother, born at the same birth, who became a prophet of great authority, combined conjointly with him in forming a fearful alliance of the Western and Northern tribes of Indians against the American whites.

Tecumseh commanded all the Indians who coöperated with the British against us in the war of 1812, '13, and was made a Brigadier General by that power. He was killed Oct. 5, 1813, in the Battle of the Thames.

The successes obtained over this Indian shed an early lustre upon the name of Andrew Jackson, and also helped to make General Harrison, the hero of Tippecanoe, (fought Nov. 7, 1811,) President. It was against his machinations too, that General Zachary Taylor first distinguished himself. Colonel Johnson, in part, probably owed his elevation to the Vice Presidency, to the circumstance of having obtained the reputation of firing the fatal ball which killed him. The fact of his having really shot Tecumseh is gravely questioned.

"CHRISTIAN MARTYRS IN THE COLISEUM."

This painting by P. F. Rothermel hung for a long while in the Rotunda. Although removed in 1866, it is thought a description of it would revive to many a pleasant reminiscence of a fine work of American art.

The *idea* of the picture is a reflex of Roman civilization, during the height of Rome's imperial power. The era about two hundred years after the birth of Christ.

The scene is the ante-chamber occupied by men and women about to be torn to pieces by hungry beasts, because they believe in JESUS, the crucified Teacher of Nazareth, who was a condemned Roman malefactor.

Through arched openings behind them is a dim view of the interior of the Coliseum, crowded with spectators, and a man in combat with, and almost overpowered by, a lion. The insatiate audience is still athirst for blood, and other victims are to be thrown into the dread arena. The Coliseum was capable of seating 80,000 persons, and was generally crowded with all classes, patrician and plebeian, to witness gladiatorial fights, and the more exciting combats of Christians with wild beasts — remorseless cruelty was an ingredient of Roman civilization; rapacity, sensualism, and the enslavement of conquered races, the food which nursed it into strength.

Near a grated archway, a terror-stricken woman stands, appalled by the cruel sight she is forced to see, her hands raised to her head, her whole appearance the phrenzy of distraction. A full grown boy, his face towards the arena, seems to be clinging to her in terror.

Looming hugely in the obscure light, a Roman soldier is pointing to the scene within, with one hand, and holding in the other the fasces, a bundle of rods with an axe in it, the emblem of his authority. His colossal figure seems the ruling demon of the place; and he is directing his comrades to prepare another victim for the fearful encounter.

This victim is a young and beautiful maiden. The ruthless hands of soldiers are already laid upon her. Thus surrounded, her face, lit with pious heroism, tells of a support

that is beyond, and above, earth. Religious fervor, all aglow, shines there, as a star of hope, amid the desponding gloom of the dreary prison. At her side, kneels her lover, clasping with his hands one of her hands — with the other she holds the drapery over her breast. A manacled boy, with a face of desperate despair, and a girl, crouched on the floor, in the foreground, appear to be brother and sister. Near them, a mother clasps a child to her bosom.

Immediately in front, and perhaps most conspicuous in the picture, a group is sketched, so sad, that to look upon it makes the heart ache. A young mother lies fainting on the stone floor while her beautiful babe caresses with its tiny hand her pallid face and neck, and is smiling unconscious of the misery around. This wretched mother is the wife of the man who is fighting with the lion. Her old father supports her listless arm, and her mother her head. A look of agony is on his face, while the aged mother, stricken with grief, lifts her eyes to heaven for help — another child, kneeling, nestles in her bosom.

This picture was finished in 1863.

The grouping, drapery, and general scenic effects, are artistic and admirable. An intensity of emotion, expressed in every line of the composition, almost painfully, arrests sympathy, while the heart instinctively takes in high moral teachings.

Gazing on it, as memory recalls the story of the Decline and Fall of the world-wide empire, the blood-red eye of the Roman Eagle seems to look out from the past, a fearful phantasm that once held the world in awe. Because her strong wings battled against human rights, shorn of her strength, baffled, weltering, in the contest, she perished.

No wings are so strong, no talons are so fierce, no beak is so sharp, as to come off a final victor in such a war. The fiat of the Fates, nay, the fiat of GOD, is against it. Only in the blue of His pure sky starred with all human hopes, borne aloft by truest faith in redeemed humanity, can the Bird of Empire fly and soar, until the time shall come, foretold by seer and prophet, when, "we, according to His promise, look for a new earth wherein dwelleth righteousness."

STATUE OF ALEXANDER HAMILTON.

This statue was received at the Capitol, from Rome, in 1868, and is now placed in the Old Hall. It is the work of Dr. Horatio Stone, of Washington city, and cost $10,000.

It stands on an appropriate marble pedestal, which also emanated from the artist, and which is, itself, a work of merit. On its front is sketched, in outline, an allegorical composition intended to represent the consummation by Hamilton of the great work of the Revolution—the adoption of the Federal Constitution. In it the symbols of Union are being set up. Hamilton is crowning them with the Constitution, thus creating the First President, who is taking the oath of office on the dais below. The figures introduced of grand revolutionary notables are admirably drawn, and the accessories are harmonious as well as appropriate. Among the most striking is the bearing away of the escutcheon of the mother-country to make room for that of the new-born Republic.

The statue represents the man. It reproduces character, for, struck out of the marble, there seems to stand before you the living statesman.

"The object of the artist in conception and execution," says an admirable art critic, "has been to embody the spirit of, and represent as being enacted, the grandest work of Hamilton's political career, namely: the causing of the adoption of the Constitution. The statue represents the soldier-statesman as holding *The Federalist* papers in his right hand, with which he points toward the Constitution resting under his left hand, and in the act of saying: 'Accept the Constitution and become a nation! then you may set up the fasces as a veritable symbol of Union and its consequent national power.' The fasces are shown upon the corner-stone of a section of the Temple of Freedom, which, as an accessory, supports the figure. The statue is heroic in size, and is cut from a piece of marble of remarkable purity and perfection. Its costume is that of the revolu-

tionary period, and the *pose* of the figure is at once dignified, graceful, and natural."

Alexander Hamilton was born in the island of Nevis, West Indies, Jan. 11, 1757; died in New York July 12, 1804, from the effect of a wound received in a duel fought with Aaron Burr the previous day.

Hamilton was regarded as the great exponent of Federal principles and party, and towered a giant among the proud intellects of our Revolutionary period. Strange it is that one gifted as he was deemed it necessary or right to risk life, or suppose honor could be vindicated, by an appeal to the murderous code of the duelist.

LINCOLN MEMORIAL-STONE SENT FROM ROME.

In the Crypt, near a window admitting a faint light, is placed a jagged antique stone, on which is the inscription:

ABRAHAMO · LINCOLNIO ·
REGION · FOEDERAT · AMERIC · PRAESIDI · II ·
HVNC · EX · SERVI · TVLLI · AGGERE · LAPIDEM ·
QUO · VTRIVSQVE ·
LIBERTATIS · ADSERTORIS · FORTISS ·
MEMORIA · CONIVNGATVR ·
CIVES · ROMANI ·
D ·
A · MDCCCLXV.

The following is a literal translation of the above:

To Abraham Lincoln
[of the] country [of] confederate America president [the] second [time]
this (from Servius Tullius' wall) stone
in order that of either freedom's assertor boldest
[the] memory might be joined
[the] citizens Roman
consecrated
1865.

This stone was sent from Rome to the White House, where it arrived shortly after the assassination of Mr. Lincoln. It lay for a long time neglected, and perhaps overlooked, in a waste room of the Executive Mansion. When the discovery of its existence was made public, it was ordered to be placed in the Capitol—a touching tribute of respect to the American emancipator, and it doubtless would have gratified his own great kindly heart had his living eyes ever rested upon it.

Servius Tullius was sixth King of Rome, and reigned forty-four years—from 578 to 534 B. C. He was himself assassinated—a coincidence in the history of the two not dreamed of when the stone was shipped to the New World. His name indicated his servile origin, as his mother was a slave. He was brought up in the family of the King Tarquinius Priscus, and much related of him is doubtless fabulous. He was, however, married to one of the daughters of the king, and, after the violent death of Tarquinius, assumed sovereign power.

His reign was not marked by great military exploits, (although in early manhood he had distinguished himself in several battles,) but for his interest in the welfare of the common people, whose rights he endeavored to secure by just laws. In all after time, when oppressed by the aristocracy, the Roman commons reflected with fond regret upon the memory of the "good King Servius Tullius and his just laws." The constitution which he established was swept away entirely during the reign of his successor, Tarquin, the Tyrant, whose iniquitous conduct led to the inauguration of the Roman Republic.

Servius Tullius extended the boundary of the city of Rome, and surrounded it with a wall of defence, from which wall the memorial-stone sent to President Lincoln was taken. The constitution of Servius Tullius was regarded by the Romans as the basis of their civil and political institutions, and the plebeians especially considered him the great protector of their order.

MOSAIC OF LINCOLN.

In a room attached to the Library of Congress hangs a mosaic portrait of President Lincoln, the gift to the United States of Signor SALVIATI, of Venice.

This portrait is composed of hundreds of variously colored atoms, put together with care and admirable skill, involving vast labor. It is another tribute of esteem rendered from foreign lands to the President-emancipator.

Signor Salviati, of Venice, is, at present, the great manufacturer of mosaic work in Italy. He has a large number of workmen in his employ, many of whom are acknowledged artists.

It is said, to do this sort of work it is necessary to have no fewer than ten thousand different tints to select from of the particles used, termed *tesserœ* or *smalti*. These must all be kept methodically arranged and sorted. The probable mercantile value of this mosaic of President Lincoln is about one thousand dollars.

DAILY OSCILLATION OF THE DOME, ETC.

The immensity and strength of the Dome is the amazement and admiration of all visitors. (See page 116; also Photograph of SECTION through DOME of U. S. CAPITOL prefacing text.) The original foundations upon which the old Dome was built were retained, and upon them the new superstructure is raised.

Above the outer colonnade, and resting directly over and bearing upon the strong foundations, thirty-six immense ribs of iron ascend, of a semi-ellipsoidal shape. These are the skeleton of the huge creation. Hundreds upon hundreds of iron panels, with clamps and screws innumerable, riveted into one circuit of architectural symmetry around these metal ribs, constitute the Dome.

The influence of the sun upon this vast iron structure is great, and he sways its 450,000 tons weight in his diurnal march even as he causes the fragile sunflower to bend her head

and follow in his flaming path. This fact has been tested by interesting vibratory experiments, made in August, 1865, by Mr. B. B. French, jr., civil engineer, in conjunction with Professor Henry, of the Smithsonian Institution. The experiments indicated that the Dome oscillated a distance of between 3 and 4 inches. The motion is south, south-west, then west, and as the retiring sun declines and finally disappears, north, north-east, and east, returning to its original position.

The canopy over the Eye of the Dome is a vast sounding-board. A whisper can be distinctly heard across it. Two persons, occupying places immediately opposite each other in the circular gallery underneath it, may carry on a whispered conversation, while those half-distant between them would be unable to distinguish a word of what was said.

The cost of lighting the Capitol at night, when the Hall of Representatives and Senate Chamber, with the Rotunda and Dome, etc., are lighted, is from $55 to $60 per hour.

Such an occasion, however, is not frequent, as they are lighted only when night sessions of Congress occur, or when, because of some unusual circumstance, an illumination is ordered. When either House has a night session, the Rotunda, Dome, and Tholus are lighted.

The gas consumed is not manufactured by Government, but is supplied by the Washington Gaslight Company

DIMENSIONS AND COST OF CAPITOL, ETC.

The United States Capitol covers an area of 153,112 square feet, or more than three-and-a-half acres. Its length is 751 feet 4 inches. The hall running through it north and south, on the basement floor, is the longest hall in the world. The extreme width of the Capitol is 324 feet.

The dimensions of the central portion, or what was the original Capitol, were as follows:

Covering 1½ acres, and 1,820 feet.

Length of front	352 feet 4 inches.
Depth of wings	121 " 6 "
East projection and steps	65 "
West projection and steps	83 "
Height of wings to top of balustrade	70 "
Height to top of centre Dome, (the old Dome, since removed)	145 "

The cost of the original Capitol was as follows:

The North wing of the original Capitol was commenced in 1793, and finished for occupation, in 1800. It cost (including all alterations to 1814)	$480,262 57
The South wing, commenced in 1803, and finished 1808, cost	308,808 41
The Centre building, (Rotunda and old Dome,) commenced in 1818 and finished in 1827, cost	957,647 35
The rebuilding of the wings of the Capitol destroyed by the British in 1814, considered finished in 1827, cost, including alterations, etc., to 1830	687,126 00
	$2,433,844 33

The ground within the iron railing contained 22½ acres.

In 1850 it was determined to add to the Capitol two buildings, to be called "Extensions," (in contradistinction to the existing "wings,") one north and the other south, to be connected with the wings by corridors 44 feet in length.

The corner-stone of this addition was laid by President Fillmore, July 4, 1851.

These Extensions are each 142 feet 8 inches front on the east, by 238 feet 10 inches in depth, exclusive of Porticoes and steps.

The cost of Capitol Extension to last payment, on completion, was..	$7,658,621 74
The cost of building of new Dome to 1869 was about.....	1,000,000 00
The cost of erection of the new iron Halls for the Library of Congress, since the fire of December, 1851, was.....	280,500 00
	$8,939,121 74

Many works of art in the Capitol were paid for, on the pay-roll, to artists employed on salary, during the early period of its erection. It is impossible, therefore, to state with precision the separate cost of each of these several ornaments. An approximation can only be inferred. This has been stated, in each case, in the previous text, where these works are described. Their number and amount, including those whose cost we know, would probably be more than covered by the sum of $260,000. This remark only applies to works of art paid for previous to January, 1855.

In reply to a request contained in a resolution of the House of Representatives, adopted Feb. 2, 1869, asking the Secretary of the Interior to furnish a statement of the various amounts paid since Jan. 1, 1855, for works of art to decorate the Capitol, that officer transmitted to the House a letter from the Architect of the Capitol Extension, Mr. Edward Clark, giving the following information:

Statement of amounts paid, and to whom, out of funds appropriated for the Capitol extension, for works of art to decorate the Capitol, viz:

Amount paid to Thomas Crawford, (American,) for models for pediment of north wing, and the models of Justice and History over the doorway of main entrance to north wing.....	$20,000 00
Amount paid to Thomas Gagliardi, (Italian,) for cutting, in marble, wheat sheaf, anchor, group of instruction and youths.....	5,500 00
Amount paid to Gagliardi and Casoni, (Italians,) for cutting, in marble, figure of America, and Indian family.....	7,000 00
Paid to G. Casprero, (Italian,) for cutting, in marble, Indian grave..	400 00
Amount paid to G. Butti, (Italian,) for cutting, in marble, the following figures, viz:	
Soldier..	1,600 00
Commerce.....	2,200 00
Woodman.....	2,550 00

Indian Chief	$3,000 00
Hunter	2,000 00
Amount paid to D. Giampaoli, (Italian,) for cutting, in marble, figure of Mechanic	1,900 00

The marble for the above statuary is from the quarries at Lee, Massachusetts, and was taken, I believe, from the blocks furnished for other portions of the wings, and for which no separate account appears.

Amount paid to Thomas Crawford, for statues of Justice and History, over principal doorway north wing	$3,000 00
Paid to G. Butti, for pedestal for niche in Senate retiring room	400 00
Paid to G. Butti, for modelling mask of Justice for door of House of Representatives	80 00
Paid to G. Butti, for modelling eagle for clock	80 00
Paid Thomas Crawford, for models of bronze door for main entrance to north wing	6,000 00
Amount to William H. Rinehart, for plaster model for bronze door designed by Thomas Crawford for main entrance to south wing	8,940 00
Amount paid to Randolph Rogers, (American,) for plaster model of bronze door in passage way leading from old to new Hall of Representatives	8,000 00
Amount paid F. Von Müller, (German,) for casting, in bronze, the door designed by Randolph Rogers *	17,000 00
Amount paid to James T. Ames, (American,) for casting, in bronze, door designed by Thomas Crawford, for main entrance to north wing	50,495 11
Amount paid to Archer, Warner, Miskey & Co., (Americans,) for bronze railings for stairways, Senate and House	22,498 12
Amount paid Archer, Warner, Miskey & Co., for bronze eagle for clock in House of Representatives	150 00
Amount paid to Cornelius & Baker, (Americans,) for bronze Corinthian caps for columns and pilasters in main stairway	3,621 00
Amount paid to Cornelius & Baker, for bronze arms to gallery seats, House of Representatives	2,575 00
Amount paid to C. Brumidi, (Italian,) for decorating, in fresco, various committee and other rooms, from April 7, 1855, to December 3, 1864, at $10 per diem	19,483 51
Amount paid C. Brumidi, for designing and painting, in fresco, three panels and three corner groups of figures on ceiling of Senate post office, as per authority of the Secretary of the Interior, dated August 13, 1866	4,989 00

* This amount *was paid in gold*, and most of it during the war, when the premium on exchange ruled enormously high. The cost, in currency, of the Rogers' Bronze Door, including the models, (but not the cost of transportation and erection,) was over $30,000. (See Federal City, p. 61.)

Amount paid E. Leutze, (German,) for painting picture of Emigration on wall of western stairway, House of Representatives..... $20,000 00
Amount paid James Walker, (American,) for picture of Storming of Chapultepec, now hanging in western stairway of north wing..... 6,137 37

Amount paid, and to whom, out of funds appropriated for the construction of the new Dome, viz:

Amount paid to Thomas Crawford, for modelling in plaster, figure of Freedom to surmount Dome..... 3,000 00
Amount paid to Clark Mills, (American,) for casting, in bronze, the figure of Freedom, to surmount the Dome..... 9,800 00
Amount paid for labor, iron work, and copper, for statue of Freedom*..... 10,996 82
Amount paid to C. Brumidi, for painting, in fresco, picture on canopy of dome†..... 39,500 00

Other ornamental painting in halls of legislation, committee rooms, and passages, and bronze works, such as ornaments for doors, and register fronts, &c., have been done by day workmen, the cost of which cannot be ascertained from the rolls.

The above was ordered by the officers in charge of the construction of the wings and the new Dome, without any direct sanction of Congress.

Congress, by an act approved August 18, 1856, appropriated $20,000 for works of art, &c., to ornament the Capitol, under the direction of the Joint Committee on the Library, and by act of July 28, 1866, appropriated a further sum of $5,000, for a similar purpose, to be expended under the direction of the same committee.

From the amount thus appropriated the following sums have been paid, viz:

Amount paid to‡H. D. Saunders, (Pole,) for bust of Kosciuszko..... $500
Amount paid to Horatio Stone, (American,) for statue of Hancock. 5,500
Amount paid to Mrs. S. F. Ames, (American,) for bust of President Lincoln..... 1,500
Amount paid to Miss C. L. Ransom, (American,) for portrait of Hon. J. R. Giddings..... 1,000
Amount paid to Horatio Stone, for statue of Hamilton..... 10,000
Amount paid to Mrs. S. F. Ames, for additional compensation for bust of President Lincoln, as per act approved July 28, 1868..... 500

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* See also page 193.

† This fresco is not yet finished. The artist intends to soften down the harshness at the joinings of the plastering, and holds himself in readiness to do the proper toning and blending whenever the scaffolding is in place for the purpose. Of the $40,000 appropriated for the picture $500 have been retained until this is accomplished.

‡ See also page 212.

By an act approved March 3, 1855, $25,000 were appropriated to enable the President to contract with Hiram Powers for some work of art to decorate the Capitol, out of which the following sums have been paid, viz:

Paid to Hiram Powers, (American,) for statue of Jefferson.....	$10,000
Paid to same, for statue of Franklin.....	10,000

I am, very respectfully, your obedient servant,

EDW'D CLARK, *Architect.*

ARCHITECT'S OFFICE, UNITED STATES CAPITOL EXTENSION,
WASHINGTON, D. C., *February*, 1869.

These sums, as reported by Mr. Clark, amount to $321,895 93.

It is reasonable to infer that other works of art ordered, or which of necessity must be ordered, to carry out plans already determined upon, may again equal this sum, as, for instance, the sculpture for the House Extension Portico, and the casting of the Rinehart door; the picture, or *alto relievo*, to ornament the belt between the second and third cornices of the Rotunda; the paintings contracted for, by Powell, by Brumidi, etc., to embellish other portions of the Capitol; the statue of Lincoln, by Vinnie Ream, etc., etc. Admitting this as correct, it would make the whole cost of the Capitol, as now determined upon, amount to $12,276,757 93, a sum equal to about 8 days' cost of the late civil war, during the period of its heaviest expenditure.*

* The question is frequently asked of the relative size of St. Peter's, at Rome, and of St. Paul's, at London, compared with the Capitol. An answer to this is contained in the following:

"The length of the interior of St. Peter's at Rome, within the walls, is 602 feet; length of transept, 445 feet. The diameter of the cupola is 193 feet. The top of the cross is 430 feet above the pavement.

"St. Paul's, at London, is 500 feet in length, from east to west, the transept being 285 feet. The height to the summit of the cross is generally stated to be 404 feet, but some authorities reduce it to 365 feet from the ground."—*Knight's Cyclopedia.*

St. Peter's was three-and-a half centuries in building. It was founded by Nicholas IV, in 1450. The dedication of the Basilica, by Urban VIII, took place in 1626; other portions were successively added, until Pius VI, in 1780, erected the Sacristy, when the edifice was considered completed. At the close of the seventeenth century, the cost was estimated by Carlo Fontano at 46,800,498 *scudi*, (10,000,000*l.*,) exclusive of the Sacristy, (900,000 *scudi*,) Bell Towers, models, mosaics, etc.

St. Paul's was commenced in 1675, and completed in 1710—thirty-five years. The total original cost was 747,954*l.* 2*s.* 9*d.*

There was a sum of money paid, in 1862, to Art Commission, for thirteen months' services, of $9,000, which does not appear in Mr. Clark's letter, as it did not strictly come under the head of statements asked for by House resolution.

An amount also of $1,284 04 was paid, in 1868, to Brevet Brigadier General Eastman, for services connected with art decoration. The item is thus inserted in Mr. Clark's annual report: "Amount paid to Brevet Brigadier General Eastman, for commutation, fuel, and quarters, while on duty painting Committee room of Indian Affairs, House of Representatives, $1,284 04." This ornamentation consists of oil paintings, hung in frames illustrative of Indian life.

List of the pictures, plaster models, and marbles, in the United States Capitol, contracted and paid for previous to January, 1855, with their cost, or approximate cost, the date of their execution, and the names of the artists employed, etc.:

PICTURES.

The Declaration of Independence, Surrender of General Burgoyne, Surrender of Lord Cornwallis, and Washington resigning his Commission. The four by Col. John Trumbull; ordered in 1816 and finished in 1824; cost $32,000 00

Full-length portrait of La Fayette, by Ary Scheffer, presented to Congress by the artist about 1824, '25.

Portrait of Washington, by Rembrandt Peale; formerly hung in Senate chamber, now in Vice-President's room. Sum voted for it in 1832 ..... 2,000 00

Full-length portrait of Washington, by John Vanderlyn, after Stuart's Washington, ordered in 1832, cost 2,500 00

Baptism of Pocahontas, by John Gadsby Chapman, painted in 1842, cost 10,000 00

Embarkation of the Pilgrims at Delft-Haven, by Robert Walter Weir, painted in 1843, cost 10,000 00

Landing of Columbus, by John Vanderlyn, painted in 1846, cost* 12,000 00

* The cost of this picture is usually supposed to have been $10,000, but Bishop Kip, of California, who was well acquainted with the artist, says, in his "Recollections of John Vanderlyn," he was paid $12,000 for it, and also $2,500 for his portrait of Washington.

Emigration of Daniel Boone to Kentucky, contracted for by Henry Inman; sketch only executed—no picture. He received 6,000 00

Discovery of the Mississippi by De Soto, painted by Wm. H. Powell, in 1853, cost*..... 15,000 00

PLASTER MODELS AND MARBLES.

Allegorical group, in plaster, in Law Library, (formerly Supreme Court room,) Justice and Fame, etc. Artist, C. Franzoni; date, 1817.

Marble Clock in Old Hall, Genius of History recording events, by C. Franzoni; date, 1819. (There appears to be no record of the cost of either of these works of art.)†

Alto relievos in the Rotunda, by Capellano, Causici, and Gevelot, date 1825 and 1827, cost, as stated by Mr. F. C. Adams‡..... 14,000 00

Basso relievos in the Rotunda, of Arabesque pattern, containing portraits of Columbus, Cabot, Raleigh, and La Salle. Probably by same artists as above, about same date, and cost..... 9,500 00

Figures of Liberty and Eagle, in plaster, in Old Hall of Representatives, by Causici, and Eagle on the wing, by Valaperti, in stone, on entablature underneath. 1829, cost..... 1,850 00

Basso relievo. Fame and Peace crowning with a wreath of laurel the bust of Washington, over door of East Central Portico, date 1827, by Capellano; cost not ascertained. Also *basso relievos* on either side of the above, acorns and other products.

Alto relievo. design and model of figures on East Central Portico; 1830; cost..... 1,500 00

The same, in stone, by Persico; as also the

Statues of Peace and War, designed by Persico, 1832, cost..... 24,000 00

Fountain figure, by Hiram Powers, 1836.‖ cost..... 500 00

Additional cast for same, cost..... 522 00

(Neither of these at present, in 1869, are displayed in or about the Capitol.)

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* Mr. Powell himself told me he received $15,000 for this picture. S. D. W.

† See "Federal City," page 86.

‡ I am indebted to Mr. Adams for the knowledge of the cost of this, and of some other models and marbles, subsequently enumerated in this list. S. D. W.

§ See "Federal City," page 40.

‖ At this period, Mr. Powers practised mainly the humbler branches of the profession. He was engaged, in Washington, in repairing plaster models, etc., and obtained an occasional commission for a medallion likeness. It is to be regretted his fountain figure has been removed, as it would be interesting to compare this early attempt with his later statues of Jefferson and Franklin.

Marble bust of Thomas Jefferson, by Guiseppe Ceracchi, finished probably in 1793. This work was colossal in size, and belonged to Jefferson. It was purchased by him from the artist, who had wished him to accept it as a present. Ceracchi died on the guillotine, Feb., 1801, having been engaged in a plot against the life of Napoleon Buonaparte. The bust was, after Jefferson's death, obtained by Congress, placed in its Library, and destroyed there by the fire of 1851.* Amount appropriated for its purchase, in 1832.....	4,000 00
Bust, in marble, of Chief Justice John Jay, of N. Y.; date, 1832; artist, Frazee; cost.....	400 00
Bust, in marble, of Chief Justice John Marshall, of Va., 1836, cost.....	500 00
Bust, in marble, of Chief Justice Oliver Ellsworth, of Conn.: artist, Auger; 1837; cost.....	400 00
(These three busts are on brackets in Supreme Court room.)	
Colossal statue of Washington, by Horatio Greenough; 1840; cost, including expenses of transportation and removal.....	43,000 00
Columbus, or The Discovery of America, group in marble, by Persico, 1844, cost.....	24,000 00
Civilization, or The Settlement of the Country, group in marble, by Horatio Greenough, 1851, cost.....	24,000 00
(These last two groups ornament the steps of the East Central Portico.)	

In the Supreme Court room is a marble bust, on a bracket, of Chief Justice John Rutledge, of S. C.; artist, A. Galt; 1858. In the South Senate Corridor stands a marble bust of Chief Justice Roger B. Taney, of Md., by Horatio Stone; and in the same corridor, by the same artist, a marble bust of Thomas H. Benton, of Mo. Of the first the cost is not known, and it is believed of the other two that they are still the property of the artist.

These various sums, presumed to be correctly ascertained, net the amount of $237,672.

We now resume the consideration of the whole cost of the United States Capitol.

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* A number of valuable works of art, paintings, and sculptures were destroyed by this fire. See "History of the Library of Congress," pp. 244, 245, 246.

The recapitulation is as follows:

Cost of original Capitol	$2 433,844 33
Supposed cost of works of art paid for previous to 1855	260,000 00
Cost of Capitol Extension	7,658,621 74
" of new Dome	1,000,000 00
" of Halls for Library of Congress	280,500 00
" of works of art paid for since 1855, as stated in Report cited	321,895 93
Probable cost of works of art already determined upon, as stated in the text	321,895 93
	$12,276,757 93

For the ground retained by Government for the public use, for building, for squares, etc., the original proprietors received £25 per acre, a sum then equal to sixty-six and two-thirds dollars. (There was nothing allowed for land used for the *streets* and *alleys*.)

The contract for the building of the Extension of the United States Capitol was finally entered into, in 1852, with Messrs. Prevost, Winters & Co., and was completed in 1867. Mr. Prevost was the only member of the firm who lived to see the contract fulfilled. Mr. Richard Morgan, foreman, had, for many years, charge of the work, and succeeded Mr. Edward Meade in this duty.

PROPOSED CHANGES TO BE MADE IN THE CAPITOL.

A number of changes have been proposed to be made in the centre building of the Capitol, and it is probable many, if not all of them, will be eventually adopted.

One is, the removal of the wooden cupolas of the centre edifice and the reconstruction of its entire roof, with the removal of the immense stacks of chimneys which now disfigure the structure. The old chimneys need not be vacated, but their tops lowered. The present roof is largely of wooden construction, and should be made fire-proof like that of the newer portions of the edifice.

Another is, the extension of the centre building, on the east, to the line of the new wings. This change, Mr. Walter, in his last Report, dated Nov. 1, 1864, pronounces "an architectural necessity,"* and Mr. Clark, his successor, in his Report of Nov. 1, 1865, says, speaking of this plan, that it "is imperatively demanded, in order to give prominence to the Central Portico, which should be the superior one of the three; whereas, at present, owing to its receding, and the encroachment of the Dome upon it, it appears to be the inferior. Besides, the lower member of the Dome overhangs the eastern wall of the building, giving the Dome from some points of view an appearance of insecurity." An increase of room, greatly needed, will also be a result of this suggestion.

It is the intention, in the event of the completion of the changes above proposed, to face the whole exterior of the original Capitol with marble of the same kind as that used in building the Extensions. If this is accomplished, the general beauty of the building will be vastly enhanced.

In the interior of the Rotunda, also, it is intended to make decided changes. It is proposed that the four existing doors, with the *alto relievos* above them, be removed, and other doors,

* Mr. Walter prepared plans for thus completing the building, in harmony with what had already been done, which were placed in the Capitol for future reference.

of larger size and far more elegant structure, be substituted: that the 12 pilasters now surrounding the chamber, and the eight *basso relievos*, with the lower cornice, be taken away; the eight great national pictures be elevated each four feet higher from the floor;* the new wall to be handsomely frescoed, and round the apartment, a suitable distance above the national pictures, is to be painted, after the idea of the Doge's Palace in Venice, portraits of the Presidents of the United States.

Many years, probably, will transpire before these improvements will be completed.

* It is hoped that if this change is made, the pictures will then be arranged in chronological succession. S. D. W.

NOTE. The PHOTOGRAPHS illustrating this work were taken by Mr. G. W. WAKELY, of Washington, D. C.

The eight outline drawings of the national pictures in the Rotunda were engraved, expressly for it, by Mr. H. H. NICHOLS, also of Washington, D. C.

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OF THE

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